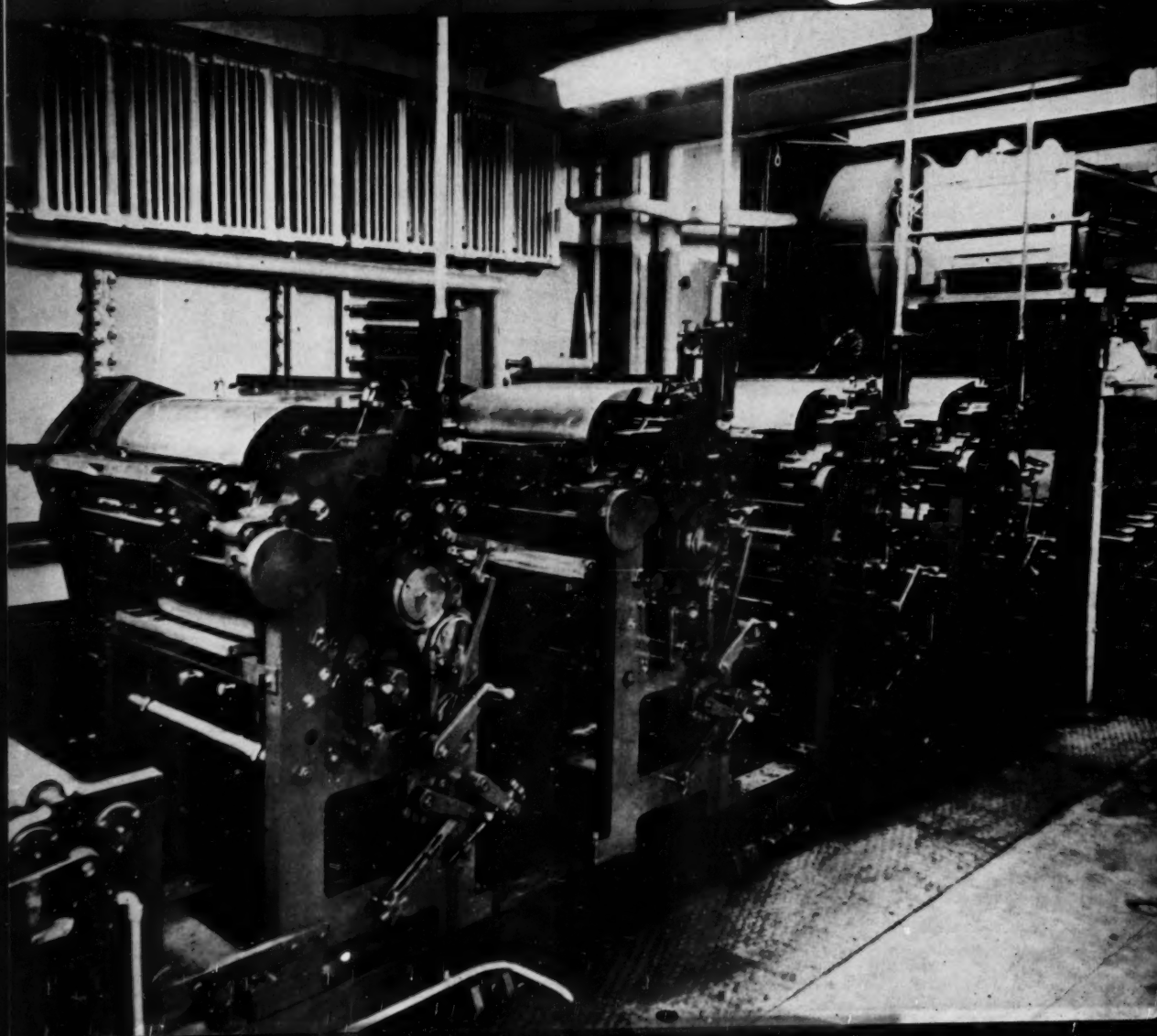


Modern **LITHOGRAPHY**

FEBRUARY - 1949 - VOLUME 17 - NUMBER 2

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MODERN LITHOGRAPHY, February, 1949



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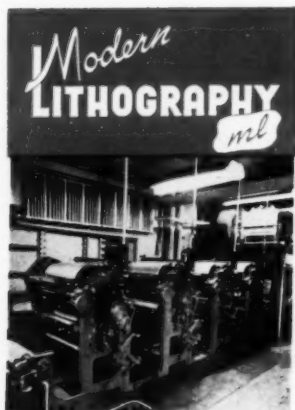
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THE COVER

This four-color web offset press is used in the New York laboratories of Interchemical Corp., parent company of International Printing Ink. Scene is from the IPI motion picture "Rainbows to Order," currently being shown to clubs and groups, coast to coast.



ROBERT P. LONG
Editor

THOMAS MORGAN
Business Manager

Address all correspondence to
254 W. 31st St., New York 1, N. Y.

FEBRUARY, 1949

VOLUME 17, NO. 2

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MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

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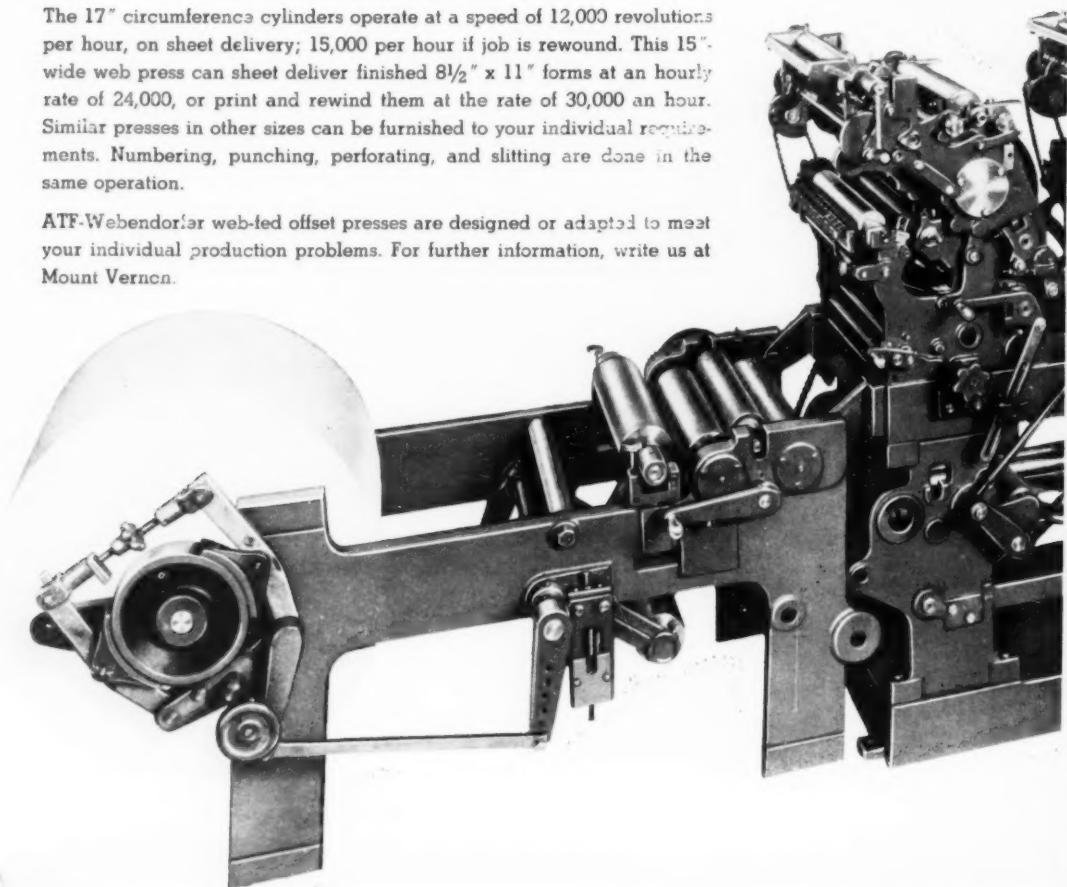
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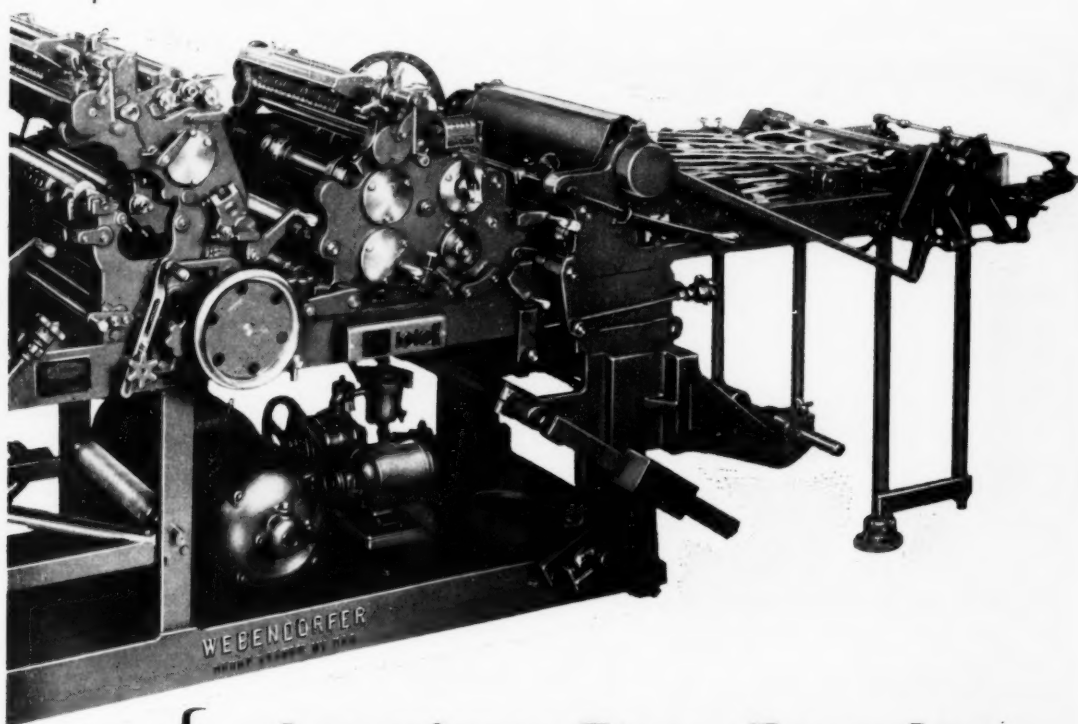
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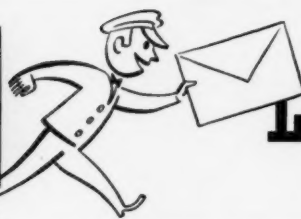
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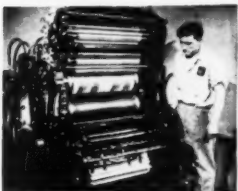
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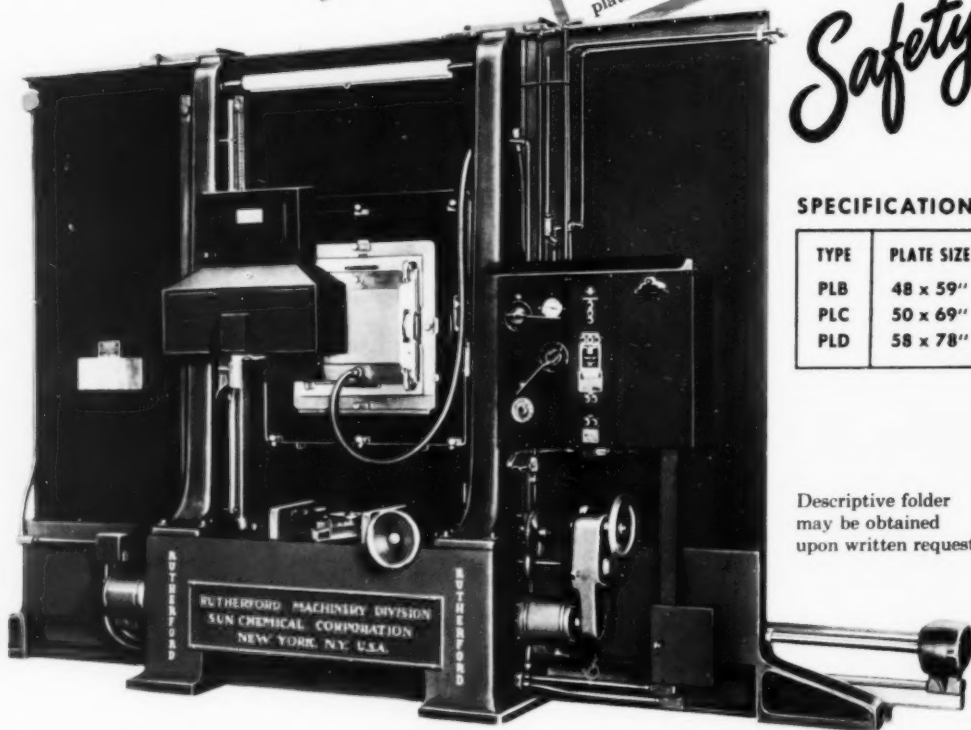
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PLUS
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| PLC | 50 x 69" |
| PLD | 58 x 78" |

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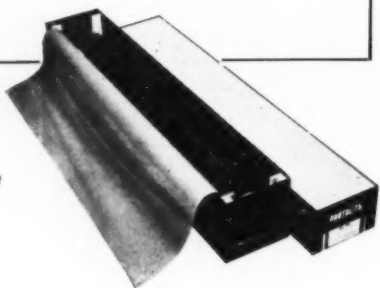
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BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

EDITORIALS

A COURT in New York during January handed down a decision confirming a lithographic trade practice concerning ownership of negatives, positives and plates. A map publishing firm was suing a New York lithographer for possession of the lithographic plates used on one of its jobs a few years ago. It was demonstrated to the court that the plates remained the property of the lithographer, in the absence of a written agreement to the contrary.

A weighty piece of evidence in the case was the list of trade practices which the lithographer carries on the back of all estimates. These trades practices set forth, among other things, that the ownership of negatives, positives and plates, used on all jobs, remains with the lithographer unless some other agreement is made in writing.

There's a reminder here for other lithographing firms to check up to see if they are lax in this. (Your trade association can furnish you with a copy of the accepted industry trade practices, or this magazine can provide information on request.)

"WITHOUT a decent sales force, a lithographic plant is just so much iron." This is the way the extreme importance of lithographic selling was emphasized by one of the panel members in a sales forum put on by the Young Lithographers Association of New York last month. Thus, in one picturesque sentence, the whole problem of meeting the greatly expanded capacity of the industry was spotlighted.

The forum (page 26), participated in by four lithographic executives, provided an excellent picture of current sales management practices in lithography, and of some of the thinking now being done in sales departments. Better coverage is being sought, saleswise, by lithographing firms, more salesmen are being added to develop more volume to keep new presses rolling, careful at-

tention is being given to the training of new salesmen, stress is being laid on the importance of precise estimating. Salesmen can and do lose track of the rapid technical advances being made in lithography, and means should be found to bring the men up to date and keep them up to date. Methods of paying salesmen were discussed, and incentives were noted in several cases where salesmen gain extra compensation for opening new accounts, for selling merchandising ideas in addition to paper and ink, and for suggesting short cuts in methods of engineering a job.

The enthusiasm with which the sales forum was received indicates a great deal of interest in lithographic sales procedure. It's a healthy sign.

QUITE a slice of the American public was exposed, during January, to a great deal of printing as well as considerable amounts of offset lithography. This came about as part of the widespread Printing Week observances sparked by the International Association of Printing House Craftsmen.

In a number of cities Litho Clubs and other lithographic groups joined in the programs, and local litho firms held open house, arranged window displays, and demonstrated processes in such places as department store display space or public halls.

From the reports from many different places, it appears that Printing Week was more widely supported this year than in previous years. The part played by lithography seemed to be larger too, in accordance with the larger attention lithography is receiving in the graphic arts in general.

This annual campaign is a good public relations project for all the graphic arts.

HOW to SELECT, TRAIN, and PAY

LITHO SALESMEN

A YLA FORUM BY

Walter J. Ash

V. P., Sales Manager
Consolidated Lithographing Corp.
Brooklyn, N. Y.

A. J. Fay

V. P. in Charge of Sales
National Process Co.
New York

Edw. N. Mayer, Jr.

President
James Gray, Inc.
New York

Wm. M. Winship

V. P., General Manager
Brett Lithographing Co.
Long Island City, N. Y.

Mr. Ash: What do you look for in a man you are considering hiring as a lithographic salesman?

Mr. Winship: Appearance, neatness, and we try to get a line on his integrity. We have not hired any men as salesmen except those whom we have known over a long period of time before they came with us. In last Sunday's newspaper there were three advertisements for litho salesmen "with a following." So far as I'm concerned that's the last type of a man I would hire. For any man with a "following" that would follow him away from where he is presently working, would also follow him away from us when other offers look more attractive. When he leaves you, you are left with just a bunch of old iron. For without a decent sales force, a lithographic plant is just so much iron, in my opinion. I don't think you should look for a man with any particular "following" of accounts. Every salesman probably feels that the accounts that he has are his personal accounts. I think that is probably a good idea. But I think it's management's job to make sure that these accounts don't "follow" salesmen around from one plant to another.

Mr. Mayer: Our plant, in addition to lithography, handles letterpress, and operates a large direct mail division, so that our sales problems are

From A Wire Recording

This sales forum was held by the Young Lithographers Assn. of New York at its January 12 meeting at the New York Advertising Club. The discussion was recorded on Modern Lithography's wire recording machine, transcribed, and slightly condensed for publication.

not strictly lithographic problems. In employing men the first thing that we are interested in is that the salesmen whom we hire have never worked in the graphic arts before. We are looking for young men, with a good education, but not necessarily a college degree, clean appearance and a good sense of humor. We try to check back as far as we can to see if they are honest. We have a few little tests that we have worked out to see whether a man is "hungry"—or wants to work hard to get someplace. We want to start them young and teach them our way of doing business. We put them through a

training period, and teach them how to make a good living. If they make a good living, we in management will make a good living too.

Mr. Fay: The greatest measure of success that we have had with men has been when we hire them on the basis of their appearance, personality, their intelligence, and whatever we can find out about their integrity. We place these men in positions in production, train them, and eventually put them into a sales position. With one or two exceptions, over the last 15 or 20 years, that has been the plan which has given us the greatest amount of success. From time to time we have been approached by men who have promised to give us a large volume of business, but I'm inclined to agree that the man that you hire on that basis may not be any more satisfied with you than he was with the people for whom he formerly worked. If you predicated your sales curve on that man's business, you might find at the end of a year or so that you are suddenly without his volume. Certainly our own experience indicates that the best way to work is to hire the man, and the less he knows about your business at the time, the better off you are. He doesn't come in with



At the Young Lithographers' forum: Standing, L. to R. — Walter J. Ash, moderator; Fred Hashagen, National Process Co., YLA president; Charles Roberts, Brett Litho. Co., YLA vice president; Seated — forum panel members A. J. Fay, Edward N. Mayer, Jr., and William M. Winship.

a lot of preconceived ideas of how he should work or what he should do.

Mr. Ash: What prompts you at any time to decide that you need additional salesmen?

Mr. Fay: Basically—it is the amount of coverage that we are getting on accounts and prospects. We all know that after a man achieves a certain measure of success, his time is pretty well absorbed in handling a limited number of accounts. Our sales force today is much smaller than it was during the depression years. It's probably 40 per cent smaller now. Yet I think we do a better selling job with a smaller force. But as those men develop better accounts, and they have to give a good deal of service to those accounts, they find that their time is taken up. Consequently it is a good policy to have a second line of operation so that you can bring new men along and gradually put them into a position, so that, after a period of training, they can go out and contact accounts to get that extra coverage that you constantly need. In our own company, the length of time that our salesmen have been with us averages about 15 years. Over a period of 15 years a man develops a certain number of

contacts to which he gives the greatest amount of attention. We prefer that these men go out and put on a little extra effort, but there is a limit to what a man can do and still do justice to himself and to his accounts. Consequently we are continually bringing two or three men along to step into a position to take over accounts. I think the further in advance you plan, the better off you are when the time comes when you need that extra help.

We have gone out into the market to hire a few men once in awhile to do a specific job, but training has been our basic plan over the years.

Mr. Winship: Last year we put on one new salesman, and we took one man from our production department and put him into sales. We are adding another man now, because we think our present salesmen are going to have a little tougher going, and we don't think that they are going to be able to sell the full capacity of the plant. In addition, we are expanding the capacity of the plant slightly by the extent of one two-color press. It appears to us that there is room for another man to make more sales contacts during the coming year.

Mr. Ash: During the past five or

six years we've been told that our sales departments have gotten a little soft, even though most of us have tried to keep on the beam during the years when business came in easily. How does that tie in with the problem of instilling new enthusiasm into the salesmen?

Mr. Mayer: I can conceive that you might put new salesmen to work on the assumption that the addition to the sales force would make the rest of the men work harder, but that is no reason to add new men. I don't believe that the addition of five new salesmen would make the 10 or 15 do any more work. I don't believe for one moment that I could make the salesmen we have work any harder by throwing them in competition with new men.

I agree that more salesmen can give you more and better coverage. In our case our salesmen have been with us an average of about nine years, and they gradually get to the point where they can't handle any more business well or profitably. And that is our reason for putting on new men. We have added to our own plant capacity.

Mr. Ash: Would you say that it is a desirable thing to keep the average age of your salesmen to a point where you've got a younger group coming along at frequent intervals?

Mr. Mayer: I don't believe that you have to be young and "full of beans" to be a good salesman. I believe that you should refurbish your sales department and add to it but not merely to keep youth in the sales department. I've just been checking some figures and it seems to me the older our salesmen are, the better they are. And I think that is pretty generally true. The term young is indefinite. I may think of a young man as anywhere between the ages of 25 and 45. And I wouldn't hire a man merely because he were 25, neither would I refuse him because he were 45.

Mr. Winship: We put on these few additional men last year and I know that in our sales department the effect was like putting spurs into the other salesmen. The new men

went through the Red Book, the telephone book, and every other directory and put in scores of cards for new accounts.

Mr. Ash: What are the merits of aptitude tests in an industry such as ours?

Mr. Fay: I don't know much about aptitude tests, but I'm thankful that they didn't have them when they hired me—I probably wouldn't have gotten the job! However, if it came to the question of hiring or selecting men on the basis of aptitude tests, I think I would leave that to the professional who understands such tests. There are professional organizations which will screen the men for you.

Mr. Winship: I feel that any man with normal personality and ability can do anything he wants to do. I'm firmly of the opinion he can who thinks he can. I think if the reward is there, and you give a man a job selling lithography, that if he wants to sell it he can sell it.

Mr. Ash: What type of training do you think a new salesman should get?

Mr. Mayer: We have three production units within one unit. New men starting with us are put into one of those units for a period of one month, where they are permitted to act as second assistant apprentices. We don't expect anybody after a month to know anything more than what goes on in the plant and to know in a casual manner what the operations are. After a three month period (one month in each department) they are put on the order desk for a period of two months. In the meantime they are taking a sales course, based on the idea that 90 per cent of the salesmen are good salesmen if they know what they are selling and are willing to put in plenty of perspiration. All the other tricks of selling can be put in a peanut shell as long as men are willing to really go out and work and do the job. For the sixth month the new salesmen go out with experienced salesmen. At the end of six months they are started out with certain small accounts which we continually

turn over from salesman to salesman. So, for a six months period they are getting five months in the plant, one month on the street with a salesman, they take a sales course, they read two courses which we have bought for them: one on direct mail and one on salesmanship; and they get a five-lecture course which our company gives on direct mail twice a year. Finally if the advertising and selling course of the New York Advertising Club is being offered they take it while they are in training or immediately when they come out of training.

Mr. Winship: The principal training we should do is to familiarize the new men with all the operations of our lithographic process. We like to bring the men into our organization, and get them into the production department, where they handle production first. Being in our own production department, they can learn about our production facilities, and what type of work we are best equipped to handle. As they develop, we turn them over to the sales department, give them some help, and in that way develop salesmen. They should learn something about the lithographic industry in general.

They would have some basic training in advertising and merchandising. It is most important that a salesman should know how an estimate is made. Before he can know this he must know something of how the job is turned out in the plant. That, in my opinion, is the most important service that a salesman can deliver to his customer. I don't see how a salesman can sell a merchandising plan until he knows how the plan will fit into our productive capacity. Therefore we expect him to go to school or become qualified with a knowledge of advertising and merchandising.

Mr. Fay: I think it is a good idea to review your methods of operation every so often even with your older men. I know that there are so many new things which have come into the industry within the last half dozen years that sometimes, from a technical standpoint, the developments get a little bit ahead of the men. The

men are not quite able to understand fully how those things are done. I feel that any man that we or any other lithographers send out should be an expert in what he is selling. He should of course know merchandising—he should know how the material which he sells functions. And I think he should be qualified on his own initiative to advise a customer against the use of one method, or for the use of another. He should know the problems of reproduction work, whether it is processed from water color or oil painting. We should strive to keep our men fully informed so that when they go out in the field they can give the customer expert advice.

Mr. Ash: Do you think it is desirable to have your men trained in actually making up estimates?

Mr. Fay: I think it is a very desirable thing, and I wish all the men we run into both in the competition and in our own organization were trained estimators because it would help a great deal. The competent salesman should know how to set up an estimate. He should know how to engineer a job, because the more he knows about that, the more co-operation he will be able to give the shop in planning the job. He is very apt to catch something that some estimator left out. It happens quite frequently in our own place. If all of our men understood estimating, we would sell a lot more lithography, and we'd sell it on a better basis.

Mr. Mayer: We not only have all our salesmen trained so that they can estimate jobs but I think we are one of the few houses that supply each of our salesmen with a complete estimating file in the form of a book covering all of our services. This little book which they carry with them teaches them how to estimate jobs. The salesmen are not, never have been, nor will they ever be permitted to submit formal estimates. But we are working on the system that the more our salesmen know about what goes in to costing and engineering job, the better will be the estimate and the better they can cooperate in helping the estimating

department. Therefore the better will be our pricing structure. All of our men are trained in estimating.

Mr. Winship: When a salesman knows something about estimating and understands his company's equipment facilities, there are times when he will quickly gauge whether a job would go on a 41x54, 42x58 or a 50x69 press. Sometimes he can sell the customer on changing the size slightly so it will fit the full capacity of his equipment. In that way it will limit the type of competition he will have and make it more expensive for those who don't have the same type of equipment. If a job, for instance, will fit on a 42x58 press, and you don't have a 42x58 but you have a 41x54, the size can often be shaved down a little, and you put the 42x58 right out of business. Knowledge of his equipment is an additional sales

tool whether the salesman is seeking competitive work or designing materials on a creative basis. He knows that throughout the whole job he is using his equipment to the fullest and therefore the most efficient capacity.

Mr. Ash: There are generally three methods of compensating salesmen. Straight commission; salary and bonus; and drawing account. What do you think of these various methods?

Mr. Fay: I think the commission basis is the best, with a drawing account against it, and a monthly settlement based on sales. We have found that the best method. You can't apply that to the young men starting out; you have to give them a feeling of security until they get their feet on the ground. You have got to give them some sort of salary ar-

rangement whereby they can carry themselves until such time as they become self supporting. A commission basis is the only sensible basis because it enables a man to earn as much as he wants to go out and earn. The greater the incentive you can give to a salesman from the standpoint of earnings, the better salesman he will be and the more the company profits. A company does not begin to make money until the salesman begins to make money.

Mr. Mayer: We happen to pay salesmen two ways. We also believe that we can't ask a salesman to go out and sell on a commission basis, or a drawing account against the commission, until he is capable of paying his own way. So all of our men start out on a salary. They are not turned over to one of two methods until the sales manager of the organization is pretty certain that they are going to make a living. About half of our sales department sells on a straight commission against drawing accounts, settled monthly. The balance of our men are paid a salary plus bonus against quotas. To be perfectly honest I have no choice between the two methods. We have worked out both systems because certain men have been on salaries and have wanted to stay, and others prefer commissions.

Mr. Winship: No matter how you pay a salesman it all works down to a commission proposition. In our organization we have drawing accounts against commission and we never settle, it is up to the salesman to settle. Any time he has money coming to him, he can draw it out, and we just carry on from year to year. Now if a fellow gets too far in the red we either reduce his drawing account or we part company and simply write it off. On new business we pay an additional two to two and one-half percent on any new account that they open (an account that the company hasn't sold for five years). A man selling an account for the first time has to spend more time developing that account and we make it worth his while. That bonus goes to him whether he is in the red or

(Continued on Page 93)

"Hello" Booklets Offer Litho Sales Idea

SOMETHING for lithographic salesmen to push appears to be developing in the form of booklets which many large industrial concerns now place in their reception rooms for visitors to read while waiting. Writing in the magazine *Purchasing* for January, under the title "Words of Welcome," Paul V. Farrell says of this new technique in public relations that the idea is being taken up by more and more firms. The basic note struck, he says, is "We're glad to welcome you to our plant and we want to cooperate with you."

Among several highly interesting and instructive booklets of this nature described in the article is one issued by the J. M. Huber Corp. of New York. Entitled "Let's Get Acquainted," the writer says of it "As befits a producer of printing inks (among other things), it is a superb typographic job in two colors and full of entertaining and pertinent sketches." "Whether you are here to buy from us or to sell to us, you are welcome," the booklet opens. "While you are

waiting to see your party you may like to know a little about our company." Descriptions of the Huber divisions follow, with outlines of their scope and activities.

"Courtesies we offer you" are listed, such as telephone service and rest rooms and the visitor is requested to ask the receptionist to re-check with the party called on if more than ten minutes have elapsed. Under another heading, "How you as a supplier can cooperate with us," are a number of suggestions, such as "if possible limit your calls to the hours between 10 a.m. and 3 p.m.," or "Please limit your calls to business matters," with explanations of the reasons for these requests.

"In a closing thank-you note," continues the magazine article, "the booklet sums up its aims and probably the aims of dozens of others when it says 'Perhaps this little resumé has given you a better understanding of our company and its policies. If it has helped you to know us better, we are grateful. We hope you will return soon. We shall be happy to welcome you back.'"

Greasing of **LITHOGRAPHIC INKS**

By *A. C. Zettlemoyer*

National Printing Ink
Research Institute

Greasing may occur sometime after the run has started, or it may occur at the start. No prediction can be made as to when it will set in. Furthermore, when it does occur, it can be rather difficult to correct.

Although the ink is usually blamed for greasing troubles, other factors also can be the cause. A compilation of these other factors has been made by the Lithographic Technical Foundation (1). These and others are listed below:

1. The less the amount of water that is carried, the sooner the greasing occurs.
2. The higher the form roller pressure, the more readily greasing trouble can arise.
3. If the pH of the fountain solution is not at its optimum value, there will be a greater tendency for greasing to occur.
4. A greater tendency to grease exists if an acid such as chromic or phosphoric is not used in the fountain solution. These acids produce an insoluble coating of salts, such as zinc chromate, which are quite water receptive and ink repelling.
5. The absence of a material such as gum arabic or carboxy-methyl cellulose (CMC) is not desirable since these materials adsorb on the plate, attract water and thereby, repel ink.

FOR the past year the National Printing Ink Research Institute located at Lehigh University has been exploring the nature and causes of greasing in lithography. Fortunately, the Institute has had the services of Frederick R. Gardner for this work. Mr. Gardner came to the Institute after graduating from Queens University and after working in the ink industry in Canada. He is at present the Sinclair research fellow supported by the fellowship made available by the widow of Francis MacD. Sinclair. Most of the contents of this article are based on the work which he has done in the past year.

Greasing in lithography is defined

as the development of ink receptive areas on non-work portions of the lithographic plate. Tinting is not to be mistaken for greasing; when tinting occurs, the ink is not permanently attached to the non-work areas and can be readily removed. Greasing, on the other hand, is very difficult to correct once it occurs. It is therefore important to prevent greasing from occurring in the first place.

In order to counteract greasing tendency, an excessive amount of fountain solution is sometimes carried. The use of additional fountain solution, however, causes added troubles such as emulsification of the ink and retardation of drying.

6. It also is rather certain that the type and length of action of the counter etch influences the greasing tendency of the plate.
7. If there is any residue of hardened albumin on the non-work area, this may cause ink to be attracted to these portions with greasing following.
8. If the dampening rollers pick up excess ink, the greasing tendency is increased.
9. A plate which has not been gummed up and fan dried after etching has a greater tendency to grease than one to which this has been done (2).
10. If the developing ink has a large greasing tendency, a small portion may be adsorbed by residual albumin and thereby lead to eventual greasing.

Of course, the ink used on the press sometimes can be at fault. In these cases the causes have been separated into the following types:

1. If too much ink is carried, greasing will tend to occur fairly early during the run.
2. The lower the consistency, that is, the viscosity of the ink, the greater is the tendency toward greasing. The consistency naturally can be altered in a number of ways.
3. If excess driers are used in the ink, the ink will have a higher

greasing tendency than otherwise.

4. Certain surface active agents such as zinc resinate and triethanolamine soaps cause a marked increase in the greasing tendency. These agents may have been added during manufacture.
5. Other factors being equal, regular litho varnish causes a greater greasing tendency than transparent varnish. It appears that excess free fatty acids may increase the greasing tendency. It is rather well accepted, however, that some free fatty acids are necessary to make a litho ink perform. (3, 4).
6. Certain pigments lead to higher greasing tendency. This often can be traced to surface active agents used in the manufacture of the pigment. Sometimes the same type pigment will vary in this characteristic.
7. The addition of a long tacky varnish to an ink tends to decrease greasing tendency.
8. The addition of certain resins, either phenolics or phthalic alkyls, sometimes causes ink to decrease in greasing tendency.
9. Pentaerythritol esters of tall oil acids show less greasing tendency than do regular litho varnishes (5).
10. It is rather well-known that the addition of certain materials to

an ink will tend to decrease greasing. Among these are sodium silicate, wool or cup grease and beeswax dispersed in varnish. These should not be added without the advice of the ink manufacturer.

It can be recognized that not all the above points are exclusively contributing factors. Some of them overlap. But they give a rather complete picture of the various possibilities causing greasing as the phenomenon is recognized at the present time. The Printing Ink Institute has endeavored to make this list as complete as possible.

Many complications often arise which make it difficult to ascribe the greasing to the proper cause. For example, the greasing tendency usually varies with the age of the ink. This may be due to slow chemical reactions taking place within the ink or, more often, to physical changes. To understand the latter it would be well to put forward a theory as to how the greasing takes place on the lithographic plate.

Greasing Mechanism

WHEN the ink is the cause of greasing, it usually may be ascribed to the migration of a surface active agent from the ink to the non-work area. In a simplified picture of the situation as in Figure 1, the grained surface of the zinc plate is coated by a zinc-salt-gum complex. The layer of zinc salt is created during the desensitization process and is often maintained by the chemicals in the fountain solution. The gum arabic or carboxy methyl cellulose (CMC) helps to keep the surface layer water receptive and ink repelling. If a surface-active agent of the proper structure migrates from the ink, it will orient at the water surface with its polar or hydrophylic part toward the plate and its non-polar or hydrophobic part sticking out of the water-air interface. Where the surface active agent comes in contact with the zinc salt coating the plate, it may be adsorbed with the hydrophobic part outward. This hydrophobic part then presents an ink re-

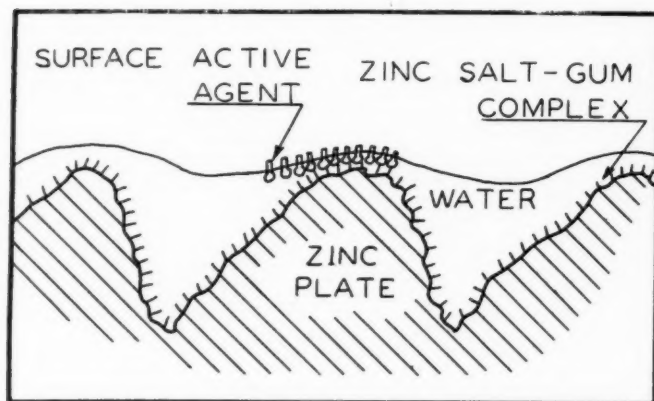


FIGURE 1
SURFACE CHEMISTRY ON A LITHO PLATE

ceptive surface to the inking rollers with resultant greasing.

Of course, it may take some time for enough of the surface active agent to migrate out of the ink and to the zinc pigment surface to cause the greasing difficulty. This may be one of the reasons why many cases of greasing occur long after a printing run has started.

It should be emphasized that the surface active agent responsible for the greasing may come from the ink vehicle, the pigment, the driers, or any other additive. According to this theory, it is easy to see how factors such as increased consistency, which would retard migration of a surface active agent out of an ink, would reduce the greasing tendency.

Test Methods

The Ink Institute, once having defined the problem, became interested in developing appropriate test methods. These are of two types. In one test method, interest is directed toward a comparison of two inks side by side with a split fountain on the same press. The other is a rapid laboratory test method which enables an ink maker to test his ink for greasing tendency before delivery to the lithographer.

Press Tests.—For the present test method a plate was designed which makes use of two parallel gray scales on the ink plate. In our work we use a Multilith press adapted for split fountain work. In this way two inks can be tested side by side and then, for complete evaluation, the position of the inks, can be reversed and retested. In this way we can make sure that the press conditions do not control the greasing results. The ink which greases most will tend to fill up the half-tone dots to a greater extent than the one with the lesser tendency. The half-tone dots will tend to fill in first in the denser portions of the scale.

Laboratory Tests.—Four laboratory tests have been under study. The first method was developed at the Institute, the others were suggested by other agencies.

Test I. Surface Tension Tests.—If surface active agents are respon-

sible for greasing, the surface tension of the fountain solution should decrease as the ink is held in contact with the solution. It was thought that the greater the decrease in surface tension, the greater might be the greasing tendency of the ink.

After considerable effort, a reproducible method was developed. A glass rod is coated by immersion in the ink. A fixed amount of fountain solution is placed in a Petri dish and by means of a wire bridge, the coated rod is immersed in the solution to a definite distance. After about fifteen minutes, surface tension readings as measured by a Du Nouy Tensiometer become constant for most inks. In this manner, reproducible surface tension lowerings can be determined. In most cases the standard deviation is less than 3%.

Observation made: Surface tension at 15 minutes.

Test II. Waring Blender Test.—Approximately 20 ml. of ink is measured out in a short pyrex tube. This is scraped into the blender and 50 ml. of distilled water added. The top is screwed on tightly, and the machine run for 5 minutes. For a greasing test, the distribution of ink on the walls is the significant factor. The greater the greasing tendency, the greater the amount of greasing of the walls of the blender. The amount of water remaining free is poured into a graduate and its color, temperature, and volume determined if emulsification tendency data is also desired.

Observation made: Distribution of ink on walls (1. None, 2. Partly, 3. Mostly, 4. Wholly).

Test III. Emulsification Test.—Approximately 0.5 ml. of ink is measured out by estimation. This ink is completely dispersed by a glass stirring rod in 20 ml. of petroleum ether, contained in a one inch diameter test tube. Twenty ml. of distilled water is added, a rubber stopper inserted in the tube, and the mixture shaken vigorously

for 15 seconds. The more rapidly the emulsion breaks, the less should be the tendency of the ink to grease.

Observations made: Appearance of clear fluid in water layer. Appearance of clear fluid in petroleum ether layer.

Separation after 5 minutes.
Color of each layer.

Test IV. Glass Plate Roll Up.

A glass plate 12 x 12 is cleaned well with a cloth and moist Bon Ami cake and then wiped with a moist cloth and polished with two dry cloths. Exactly 0.4 ml. of ink is measured out and unrolled to cover 10 x 10 inches of the plate with a 6" Ben Day roller. One ml. of water is run out on the middle of the plate from a burette and allowed to remain for 2 minutes. The plate is then rolled up free from ink as rapidly as possible. After the plate clears, the rolling is continued until a general catching up of the plate occurs. The more rapidly the water displaces the ink, the greater the greasing tendency of the ink.

Observations made: Appearance of first bare spots.

Bare area after two minutes. The greater, the less the greasing tendency.

Time to roll up clean. The smaller, the less the greasing tendency.

A wide variety of inks has been submitted to each of these tests. The inks were chosen, wherever possible, in similar pairs. One was reported to cause greasing, the other was reported to be free of this difficulty. None of these tests gave complete agreement with reported results. Several of these tests, however, show definite promise.

The Printing Ink Institute desires to establish some one laboratory test as a standard method. For this, the greasing tendency of a whole series of inks must be established by reliable press tests, after which the proposed laboratory tests can be evaluated. It is planned to follow through with a study of the most promising test method in plant laboratories. Thereafter,

(Turn to Page 61)

Court Decides Lithographer Owns Plates

**Trade practices in lithographic industry
sway decision as publisher tries to ob-
tain plates from New York lithographer**

A COURT decision establishing again that negatives, positives and plates remain the property of the lithographer, in the absence of any agreement to the contrary, was handed down in City Court of the City of New York during January. The case, Universal Map Co., Inc. against Lutz & Sheinkman (lithographers), is the first decision in the New York State courts concerning this question.

The case was tried before Judge Louis J. Capozzoli on January 10, 11, 12, and 13. Bernard Kaufman, of the firm of Nemeroff, Jelline, Danzig & Paley, acted as trial counsel for the defendant, assisted by Joseph W. Rosenberg of the same firm, and F. X. Walsh, appeared as trial counsel for the plaintiff.

The plaintiff, Universal Map Co., Inc., a map publisher, instituted the action against the defendant, Lutz & Sheinkman, lithographers, to recover \$1960.00, the alleged value of certain press plates claimed to be the property of Universal, which Lutz & Sheinkman refused to return.

There were three different sets of plates involved. In 1922, Lutz & Sheinkman lithographed for Universal 1500 copies of a map known as "New York and Vicinity Map," and in 1939, lithographed an additional 1100 copies of this map. In 1928 the defendant lithographed 1500 copies of the second map known as "Geographical Terms Map," and in 1940, lithographed an additional 1500 copies of

this map. In 1934, the defendant lithographed 1000 copies of the third map known as the "Polar Projection Map of the World," and in 1942, lithographed 2000 additional copies of this map. In 1946, Universal asked Lutz & Sheinkman for the return of the press plates used in lithographing these three maps, and upon Lutz & Sheinkman's failure to return them, (the fact is they no longer had them,) instituted this action.

The plaintiff claimed that the press plates used on these jobs were its property and that at the time of each of the six orders, the plaintiff also purchased the engravings, with the understanding that they were its property and would be returned to it on demand. Universal attempted to offer testimony concerning oral conversations at the time each order was placed, but was not permitted to do so, because the Court held that the terms of the agreement were contained in written quotations of Lutz & Sheinkman. These quotations stated that they were subject to conditions printed on the reverse side, where, among other things, it was stated "No charge is made for the stones, dies or plates on which the work is drawn or engraved, and these stones, dies and plates remain the property of Lutz & Sheinkman." Universal then claimed it was not seeking a return of the press plates, but merely made claim to the engravings on the surface of the press plates.

Lutz & Sheinkman, through the

testimony of Wade Griswold, executive director of the Lithographic Technical Foundation, established that the engravings on the surface of the plates could not be removed from the plates without destroying the engravings. Mr. Griswold, in the course of his testimony, described for the jury the process of making lithographic plates.

Walter Soderstrom, executive vice-president of the National Association of Photo-Lithographers and also of the Metropolitan Lithographers Association, testified on behalf of Lutz & Sheinkman concerning the existence of the trade custom, that the plates, stones and negatives belong to the lithographer.

At the conclusion of the evidence, and before the case was submitted to the jury, the Court, on motion of Lutz & Sheinkman's attorney, dismissed the complaint, awarding judgment to the defendant.

The Court, in its opinion, relied upon the case of *Hochstadter v. H. Tarr*, reported at 68 N.Y.S. 2d 762, which held that the negatives of a photographer belong to the photographer, and not to the customer, and held further that in the absence of any agreement between a lithographer and his customer, concerning the ownership of the plates, it is the custom of the trade that the plates belong to the lithographer. In answer to Universal's contention that it did not seek the recovery of the plates, but only the engravings, the Court

cited the case of Knight vs. Sackett & Wilhelms Litho Co., 141 N.Y. 404. In the Knight case, the customer and the lithographer agreed that the stones were the property of the customer. In an action by the customer to recover the stones upon tendering the value of the stones themselves, to the lithographer, the Court held that the lithographer properly refused to deliver the stones to the customer.

A similar case involving Green-

berg Publishing Co., New York, against Jersey City Printing Co., Jersey City, N. J., reported in *Modern Lithography*, December, 1938, is thought to be the last such case to reach the courts. In that case a \$15,000 damage suit against Jersey City for regaining work from plates used on a job for Greenberg was dismissed, thus affirming the principle that plates remain the property of the lithographer. ★★

position of the lens aperture, and proceed to make a halftone negative. If the results are as good as required, mark the highlight aperture and spring tape reading used on a small chart ruled for the purpose. In a short time the chart will be complete for practically every size of halftone and tape position. Revise to read these from same size on down to the smallest size the camera will take, type and then mount on the lensboard for quick reference.

Fasten a sheet of white card stock above the lens to the lensboard, attach a slim and strong, straight metal extension as a pointer to the lens ring, and carefully mark off the lens apertures on the sheet to provide more facility for diaphragm control. The combination of these easily attached bits of equipment will speed up production immeasurably. Substitute for this last item the halftone system chosen, when it arrives from the manufacturer, and you will be off to new and interesting adventures in the realm of photographing pictures for reproduction. ★★

•

Geo. Borrow Joins Brett

George Borrow, formerly connected with Industrial Lithograph Co., New York, and other firms, joined the sales staff of Brett Lithographing Co., Long Island City, N.Y., during January. William Winship, vice-president and general manager announced.

•

Joins Ketterlinus in N. Y.

Rusling Wood, Jr., former advertising manager of the Central Plant and Varnish Works, recently joined the New York office of Ketterlinus Lithographic Mfg. Co. as sales representative. The company's home offices are in Philadelphia.

•

Rochester Appoints Salesman

Jerome T. Neri recently joined the sales staff of Rochester Lithographing Co., Rochester, N. Y., and is now located in the New York office. Eugene E. Wirth, company president, announced.

Eugene C. Moysen

Hollywood, Calif

★ Whether it is best to use black paper or white paper as a liner for copyboards is just one of the controversial questions in line and halftone photography.

From a sound technical viewpoint, it would seem that there is much to be said for the black paper background ruled with white lines for guidance in placing copy in position. The lines stand out very sharply for ground-glass focusing, while the black background sharply outlines the edges of copy on the negative, aiding in the stripping of such material in its proper place on a flat in a matter of seconds, without the usual measuring precautions that are necessary when the copyboard has a white background and consequently no guiding edge shows on negatives.

Still more important is the elimination of extraneous light and distracting reflection during halftone exposures. As black backgrounds absorb light, the only reflection from the copyboard is from the photographic print or other art work. This makes it possible to calculate with greater accuracy exposures in halftone photography. Unneeded light reflection is excluded.

★ With all the modern advances thus far attained for reproduction photography, many operators cling to old-fashioned methods, perhaps due to distrust of the complicated-

looking systems on the market for shooting halftones.

Actually they are quite easy to use, particularly those that go through the motions completely automatically, shutting off lights and closing the lens shutter at the same time. There are a number of these well-made pieces of equipment, designed to conserve the energies of the operator while upping the production of halftone negatives.

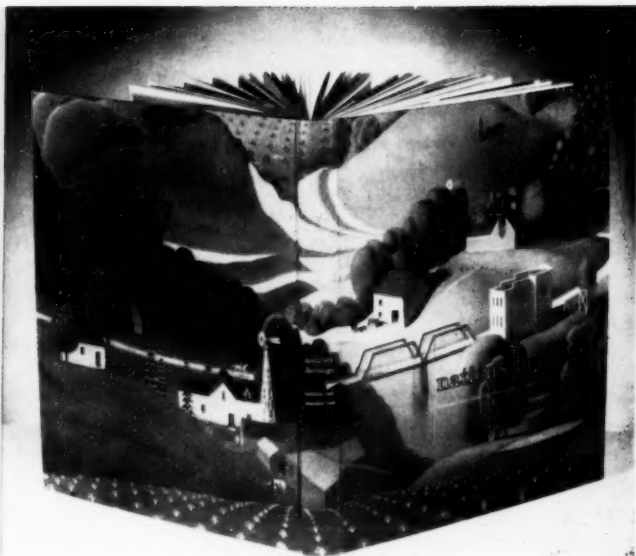
While awaiting shipment of one of these, why not make it easier right now to set the lens settings, as well as mark down helpful little figures concerning the starting points for various halftone sizes?

Merely attach an ordinary, clearly marked spring tape to the side of the track of a camera not equipped with this handy device. Set the camera to same size and focus in sharply, then measure the distance from the lens to the film-holding surface.

Make a vertical, prominent mark on the outside of the base of the lensboard assembly, and line up the spring tape so that the vertical marking points exactly to the precise measurement obtained from checking the lens-to-film distance. Then fasten the tape firmly to the track, readings facing the operator.

Now find the proper highlight

**Nation's Heritage,
(\$ 30 Per Copy)
Uses Offset
Effectively**



NATION'S *Heritage*, probably the lushest, thickest, heaviest, most colorful, and certainly the most expensive, periodical ever published, was unveiled during January, and revealed that offset lithography was used extensively and effectively to help put it over. Priced at \$30 per single copy, or \$150 for a year's subscription (every other month), the magazine's purpose is "to convey in a dramatic, graphic way a wider knowledge of all the elements which have made and make our nation, to give a picture of the heritage that belongs to all Americans in a manner that will have the greatest appeal to most Americans." Subscriptions are aimed toward libraries, schools, institutions, corporation recreation rooms, reception rooms, etc., rather than toward individuals. B. C. Forbes & Sons Publishing Co., New York, is the publishing company, Malcolm Forbes, credited with the original idea, is publisher, and Robert K. Heilmann is editor.

Volume I, Number 1, of the giant periodical (page size 12 x 15", weight six pounds) contains over 200 pages, including many pages of four-color offset, four-color letterpress, offset duotones, and black and white. Dis-

tribution of the first issue was 5,000. It carries no advertising.

The covers comprise an American painting "Stone City" by Grant Wood, "wrapped around" the book. The painting is reproduced on cloth in eight colors by U. S. Printing & Lithograph Co. It is lacquered, with the logotype stamped in gold.

Inside, the offset lithography was done by Duenewald Printing Co., New York, and includes 32 pages in four colors, 16 pages of duotones, and 32 pages of black and white reproductions. The four-color work is reproduced from positives loaned by Esso Standard Oil Co. and the subjects are paintings done for the firm by contemporary artists and used on the covers of their house publication *The Lamp*. They depict the story of petroleum in contemporary American scenes. The duotones reproduce a series of photographs of skiing in the U. S. The offset sections use "Heritage Book" offset stock, made for the book by Champion Paper & Fibre Co. It is 100 lb. substance. Duenewald ran most of the color work on two-color presses.

The black and white offset section is interesting from the stand-point of subject matter. It consists of repro-

ductions of wood engravings direct from the pages of the old *Harper's Weekly*, many by Winslow Homer and Thomas Nast. They show life in the U. S. in the period just before the Civil War. Many of the large illustrations show the seams where blocks have been butted together after being cut apart to allow several engravers to work on different sections of the same illustrations in order to speed the work.

Letterpress sections of the book are by Steidinger Press and C. J. O'Brien, both of New York, with the former doing the four-color work. This section includes reproductions of paintings by Grant Wood, John Steuart Curry and Thomas Hart Benton. The coated stock used in the letterpress signatures is 120 lb. substance made by Champion and The Martin Cantine Co. All type matter was set by Diamant Typographic Service, New York.

For the second issue, due in March, additional letterpress work will be done by R. W. Kelley Publishing Corp., New York, and additional offset work will be by Robert Teller Sons & Dörner, New York. Sheet fed gravure probably will be used to

(Continued on Page 93)

Cellophane Helps in Covering Dampeners

A TRICK which takes most of the labor out of putting new covers on dampener rollers involves nothing more than covering the roller with cellophane before attempting to pull a new cover on it. The slick surface of the cellophane permits the cover to be drawn onto the roller with little or no trouble. Covers are sewn in place in the usual manner.

If the cellophane is attached to the roller with care, it will last for the life of three or four dampener covers. Time spent in a careful initial fitting and attachment will be worth while.

The cellophane should butt join smoothly across the length of the roller. The use of a paper templet to obtain correct measurements is recommended. The templet can be saved for future use. A single strip of thin, transparent scotch tape, applied across the butt joined edges of the cellophane, will hold it in place. Avoid wrinkles in the tape when it is attached. If scotch tape is not available, a film cement made by dissolving some acetate in acetone may do the job. The taping and smoothing are simple because the static electricity in the cellophane holds it to the roller as this operation is performed.

The cellophane should overhang from one to two inches beyond the roller proper. When it has been wrapped around the roller and taped in place, the overhanging ends then should be folded down and taped neatly to the spindles of the roller. This will keep the cellophane from sliding on the roller when covers are pulled on or off.



Make test measurement, use paper as test templet

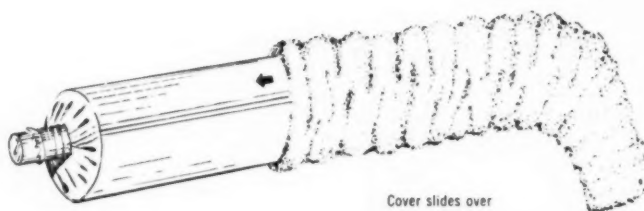
Cut cellophane to butt join



Cellulose tape applied neatly over butt joint



Overhanging ends are taped to spindles



Cover slides over cellophane easily



Sew ends securely in the usual manner

Covering a dampener roller with cellophane prior to the installation of a new cover simplifies the work. The steps involved are illustrated here.

Some types of dampener rollers have a water absorptive surface under the cover. On such rollers, it will be found that the cellophane prevents the penetration of the dampener solution into the under-surface and improves the efficiency of the roller.

If cellophane is not available, a

piece of thin base film from which the emulsion has been removed (or thin, sheet acetate from some other source) will work equally well.

(From *Army Map Service Bulletin* No. 19, Credited to 2770th Engineer Base Reproduction Co. Reprinted by Permission.)★★

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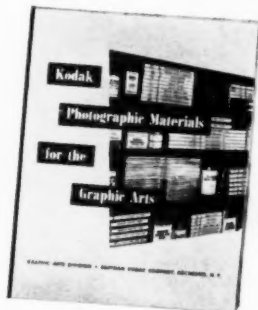
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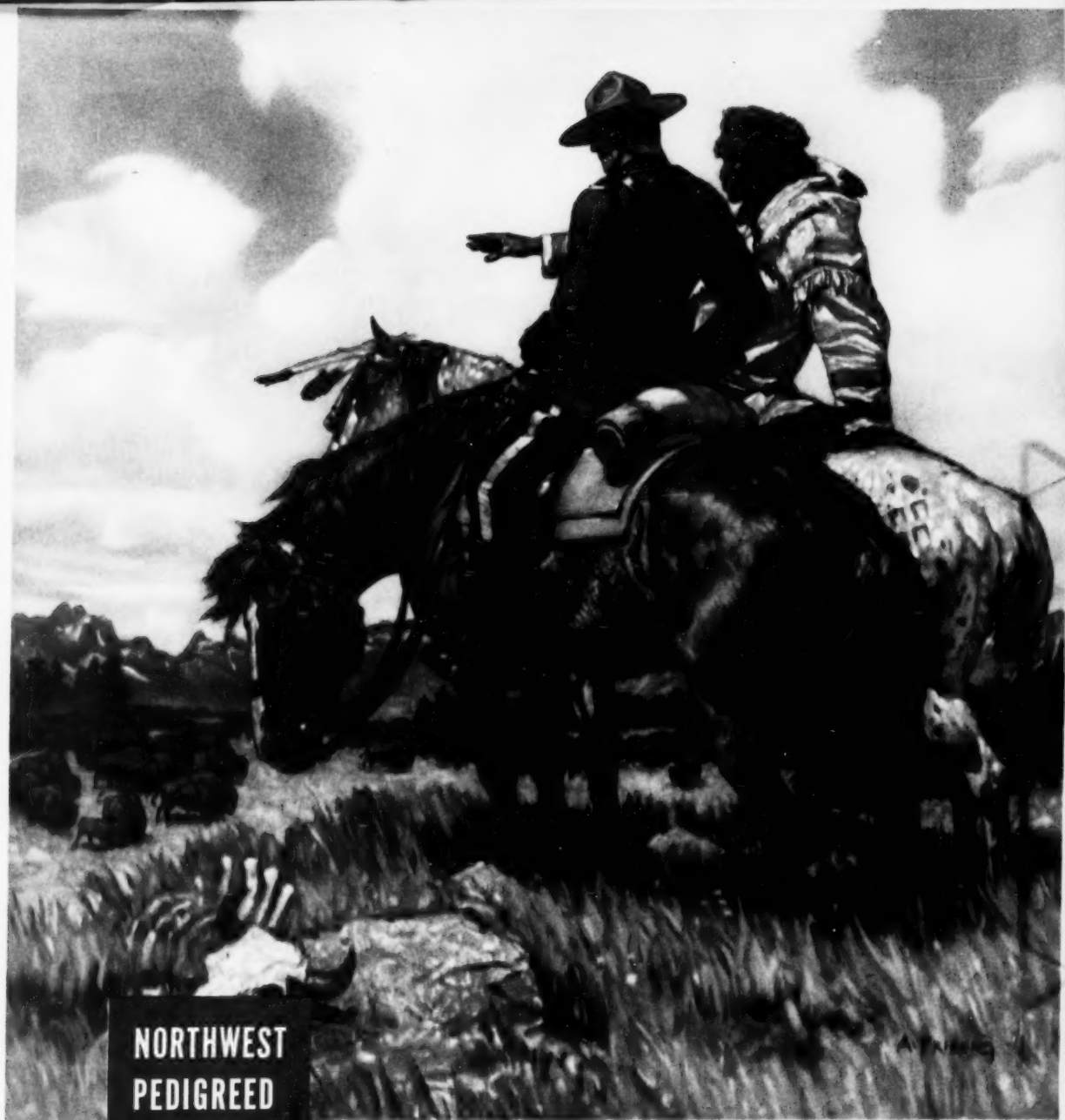
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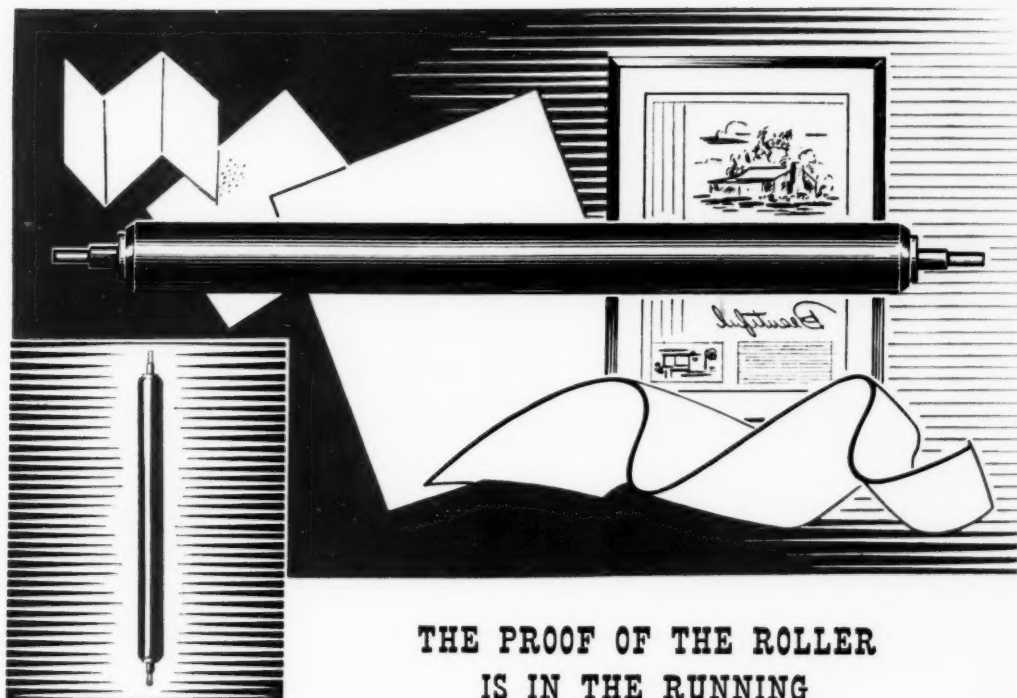


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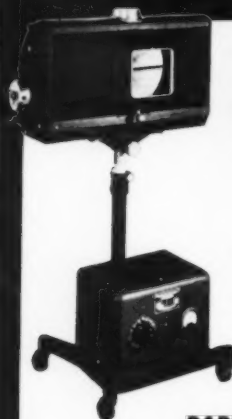
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MODERN LITHOGRAPHY, February, 1949

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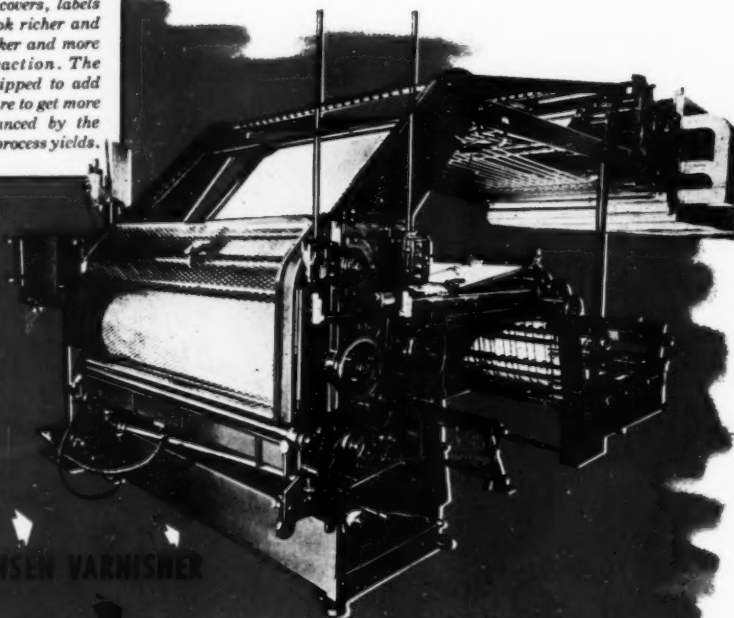
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MODERN LITHOGRAPHY, February, 1949

43

BECAUSE Varnished covers, labels and promotion pieces look richer and more alive, they get quicker and more favorable consumer reaction. The lithographer who is equipped to add this attractive finish is sure to get more business—business enhanced by the very attractive profit this process yields.



THE NEW CHRISTENSEN VARNISHER

...gives greater production than any other machine for this purpose now in use

Higher production is but one of many Christensen advantages secured by patented features. These advantages include:

- * Sheets under gripper control at all times from feeder to delivery.
- * Sheet travel through oven at half varnishing speed and in two planes, obviates need of extra long oven. Also, double delivery creates better delivery conditions than are possible on machines operating at half the speed of the Christensen.
- * Extra feed-in cylinder, which makes it possible to feed in sheets on top . . . and automatic ejector which discards any misfed sheets without need of stopping machine.

The New Christensen Varnisher is sold as complete unit; Feeder, Varnisher, Oven and Delivery, the obvious advantage being that responsibility for proper coordination of operating units is focused on a single source.

We'll be glad to tell you how you may profit liberally through the use of the New Christensen Varnisher and other Christensen and Dexter Equipment for pressrooms and binderies.

**Exclusive Christensen features*

Christensen and Dexter Machines

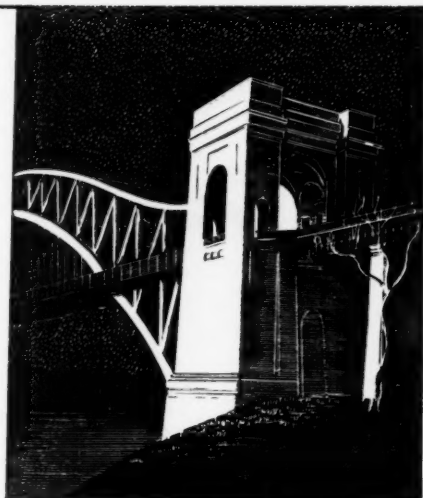
Sold and serviced by

Dexter Folder Company • General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

Christensen Machines are built by Christensen Machine Company at Racine, Wis.



Stability

HILLCREST Offset possesses stability in an unusual degree, and exhibits a minimum of expansion and contraction. This characteristic permits precision register when Hillcrest Offset is run direct from the case or skid, without further conditioning. It is one of the reasons why Hillcrest Offset is preferred for its performance. A test run in your own plant will prove the superiority of Hillcrest Offset. Write to the mill for samples.

HILLCREST OFFSET

Preferred for its Performance



Fitchburg Paper Company FOUNDED IN 1861

MILLS AND MAIN OFFICE: FITCHBURG, MASS. N. Y. OFFICE: 250 PARK AVE., N. Y. 17 • 11 SO. LA SALLE ST., CHICAGO

**tone
separation...
speed.....
dimensional
stability.....**

**with Chemco
Roll Strip Film**



**TWO EMULSIONS
ORTHO STRIP
HI-SPEED**

Three characteristics distinguish Chemco Strip Film

tone separation is unequalled. Chemco Strip Film delivers a negative with open shadows and unblocked highlights. No "screeny" effects; reproductions have a smooth transition of tone that is "photographic."

speed of exposure steps up the production rate . . . Ten-second line exposures at F 32 are routine with Chemco Strip Film. Faster

exposures mean more halftones in less time, with an economical light source of lower intensity.

dimensional stability holds register and duplicates scale settings on stripped negatives. A minimum of shrink or stretch is inherent in Chemco's tough, thin stripped film . . . Color or black and white negatives really hold size.

Available with either paper or acetate base.

CHEMCO PHOTOPRODUCTS COMPANY INC.

FACTORY and GENERAL OFFICES GLEN COVE, NEW YORK

B R A N C H E S

CHICAGO

NEW ORLEANS

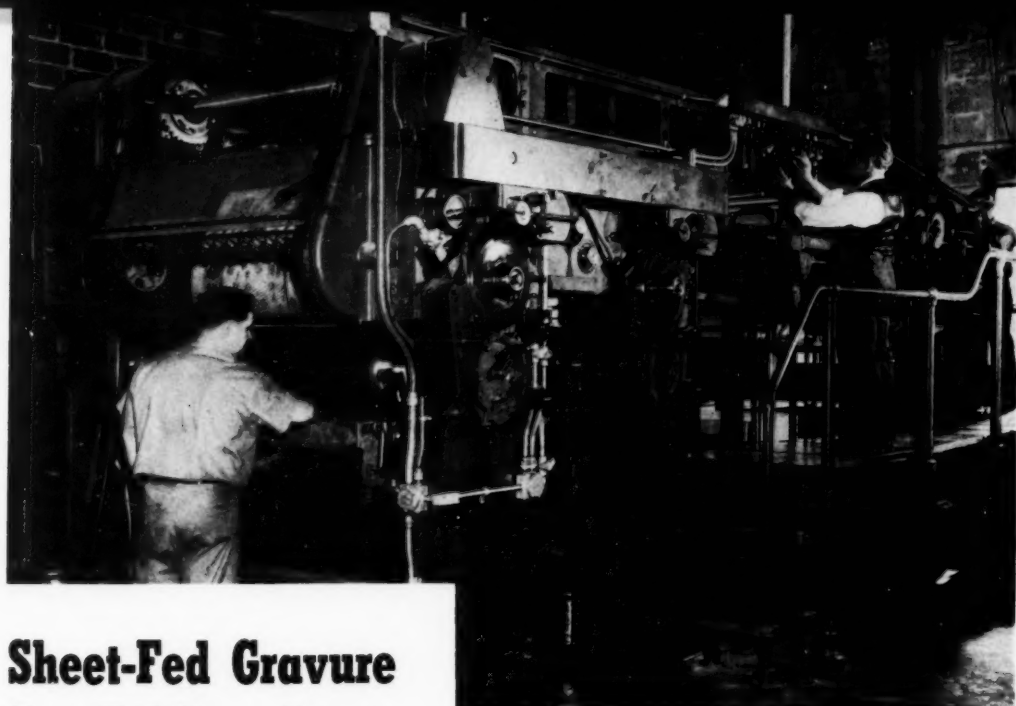
ATLANTA

BOSTON

DALLAS

NEW YORK

DETROIT



Sheet-Fed Gravure For Folding Boxes

The control side of the two-color sheet-fed gravure press. The printed sheets pass over heated cylinders between printing units to aid fast drying of ink, and drying is further speeded as sheets pass over top of press on chain delivery, under 27 fans, to delivery pile at far end. Man at left is filling one ink fountain.

THE use of sheet-fed gravure for the printing of paperboard folding cartons was introduced in January by the Robert Gair Co., New York, manufacturers of cartons, packages and containers. According to the company, this is the first time sheet-fed gravure has been used for this purpose, and it offers folding carton buyers high quality reproductions in full color directly on the paperboard.

The installation, made at the company's Piermont, N.Y. plant, includes a single color and a two-color press, each taking a sheet 29x43".

The presses were built especially for this operation by the Miehle Printing Press & Mfg. Co.

"Now for the first time, absolute fidelity of reproduction on boxboard is assured" the Gair company's announcement stated. The process, formerly used for art reproductions and similar work, will open a new field in packaging, it was said.

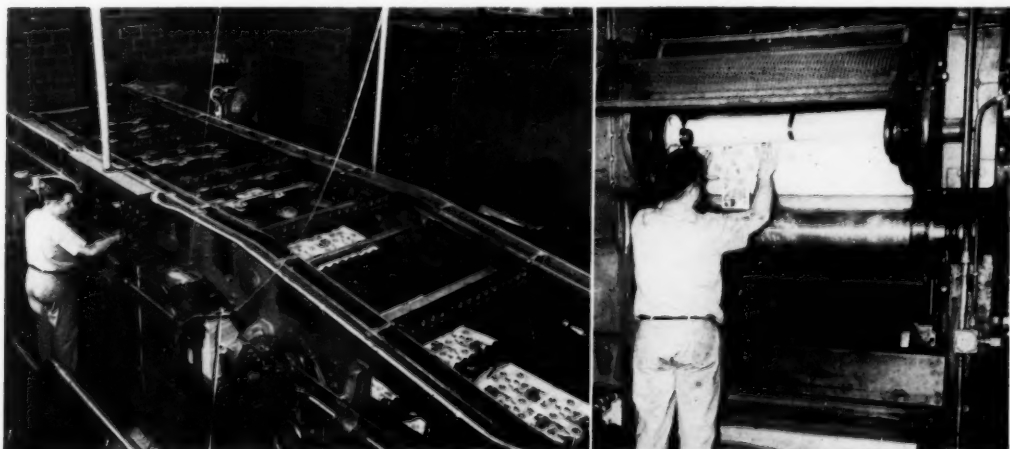
Norman F. Greenway, vice-president of Robert Gair, stated that application of sheet-fed gravure to folding cartons is expected to revolutionize their graphic designing. Unlimited types of art can be used, he

said, and manufacturers can draw upon the widest range of art and photographic techniques to achieve a dramatic package.

Halver T. Sorensen has been appointed technical advisor on gravure. He was with Beck Engraving Co., Philadelphia for 35 years, and has been active in the gravure field in the New York area.

The first commercial job was in production in February . . . cartons for a food company. Planned from its inception with gravure printing in mind, the carton has an outstanding illustration which makes the food

Left: Top view of press shows chain delivery of sheets. 27 fans speed drying. Right: Blanket being opened to change amount of printing pressure.



NOW TWO FAMOUS NAMES...



OLD HAMPSHIRE BOND
100% NEW RAG

**GIVE DOUBLE ASSURANCE
OF FINEST QUALITY**

With the addition of the Weston name in the watermark, Old Hampshire Bond takes its place in the line of Byron Weston Company fine bond papers. The standard of quality long associated with this truly great name in bond paper will now be carried on in the best Weston tradition.

Users of Old Hampshire Bond will welcome this news for the guarantee of quality now made doubly sure by Weston's unsur-

passed manufacturing and service facilities. Weston's Old Hampshire Bond is available in white and seven colors for its traditional role as "The Letterhead of a Gentleman."

Weston's
OLD HAMPSHIRE BOND
100% NEW RAG

BYRON WESTON COMPANY · DALTON · MASSACHUSETTS
MAKERS OF PAPERS FOR BUSINESS RECORDS

contained look tasty and appealing, Wilbur F. Howell, secretary of the Gair Company reports. Two other food cartons have previously been printed, not particularly designed for gravure, but reflecting in their illustration, clear color values.

The presses operate at "high speeds," it was said, and cartons will generally be run in three colors—red, yellow and blue—with black added when the customer desires black letter-

ing on the package. Cartons from small cosmetic sizes up to blanket sizes, formerly printed by letterpress, can be produced by gravure, Mr. Howell said. White coated paper-board up to 35 points is used in the work. Fast drying inks are used.

The Inta Print gravure process is used in plate making.

The Gair Company previously operated only letterpress equipment.

uated self-adhesive marker from its backing card. He applies it, without moistening, over a number on his job sheet prepared for that purpose. The card remains with the job. A complete record is thus provided.

ml

"Lithographers to Her Majesty's Household" in the reign of Queen Victoria in England was the designation of Vincent Brooks, Day & Son, Ltd., which is currently celebrating its 125th anniversary year. The firm imported presses and stones from Germany and is said to be the oldest lithographic firm in England.

ml

Clarence A. Severin, president of Hall Lithographing Co., Topeka, was chosen as an outstanding Kansan and industrial leader by the *Kansas Business Magazine* and his photograph appeared on that publication's front cover recently.

ml

Ralph B. Rich, past president of the Connecticut Valley Litho Club is currently serving as president of the Chicopee Kiwanis Club. He is head of the Rich Lithographing Co., Chicopee Fall, Mass.

ml

Sidney Voise, executive vice-president of Consolidated Lithographing Corp., Brooklyn, is serving as chairman of the trades and services section of the Brooklyn Red Cross drive which opens March 1. The graphic arts division is one of about 15 divisions covered by his section. This is the fourth consecutive year he has held the post.

ml

A record per capita consumption of paper in the U. S. in 1948 was reported in January by the *American Paper & Pulp Assn.* The figure was 356.9 pounds for every man, woman and child, an increase of 14 pounds per capita over 1947.

ml

Thomas Roy Jones, president of ATF Incorporated, has been re-elected president of the New Jersey Safety Council.

ml

Horace Reed, president of the Niagara Lithograph Co., of Buffalo, has been re-elected president of the Buffalo YMCA Board of Trustees.

ml

M. A. Follman, president of the U. S. Playing Card Co., Cincinnati, has been elected vice-president of the Cincinnati Chamber of Commerce.★★

•

C. O. Monk, Inc. Moves

C. O. Monk, Inc., Baltimore manufacturers of lithographic and printing inks, is now located at 212 North Bentall St.

THROUGH THE GLASS



Lithographer Wins "Stop-the-Music" Jackpot

Marshall Straus (above), general manager of Straus Printing Co., Madison, Wis., called the tune on the "Stop-the-Music" radio program, January 16, and became the happiest lithographer in the U. S. when he won the \$13,500 jackpot. Mr. Straus (shown with his family) is a singer by hobby and was able to name the song "Kingdom Coming," after having qualified for the jackpot question by identifying correctly another song earlier in the program. "Bedlam broke loose," he said, when friends and neighbors started arriving

and telephoning to offer congratulations. Calls came from as far as California. The loot, expected to arrive by the truckload, included a \$1,000 spinet piano, a \$2,000 diamond ring, a \$1,000 savings bond, a \$2,500 diamond bracelet, a \$1,500 wardrobe of men's clothing, combination television, radio and phonograph, complete oil heating and air conditioning system, a 1949 Kaiser car, and a trip to New Orleans for the Mardi Gras. Sour note: the tax collector had his hand out for about 25 percent according to newspaper calculations.

ml

While we're on the West Coast we might mention that the Western Lithograph Co., Los Angeles, recently announced a foolproof system for tabulating piecework that speeds payroll computing and eliminates errors. For factories producing products on piecework basis a small code card is attached to each job as it goes into process. It contains numbered markers corresponding to the number of operations on the job. As each worker completes his job he removes the design-

A San Francisco agency, Brisacher, Wheeler & Staff, has developed a method of previewing 24 sheet posters in full size for clients from preliminary sketches and layouts, thus licking the problem of "what will it look like when blown up on a billboard?" Ettore Firenze, art director, projects color slides made from layouts, to a screen the same size as a 24 sheet poster board. By combinations, he can show the same art work on varying backgrounds or colors. Improve-

ments and changes can be made before any lithography begins.

'BARTELS'

DEEP
ETCH

LITHOGRAPHIC
FEEDBACK
FOUNDATION

NEW!
EXTRA!
LIFE!

**DEEP ETCH
LACQUER**

Use With Any
Deep Etch Process

Bartels' improved deep-etch chemicals are giving "extra plate life" especially the *new moisture resisting Deep-Etch Lacquer*. Try this new lacquer with your present process; test its greater image holding power. Ask your dealer for our latest catalog.

| | | | |
|-----------------|-------------------------------|-----------------------|---------------------------------|
| BALTIMORE..... | Rogers Artist Supply Co. | FORT WORTH..... | Texas Offset Supply Co. |
| BUFFALO..... | Graphic Arts Supply Company | KANSAS CITY, MO. | Lithographers Supply Co. |
| CHICAGO..... | Graphic Arts Supply Co. | LOS ANGELES..... | The Smart Supply Company |
| CINCINNATI..... | McKinley Litho Supply Company | MILWAUKEE..... | Badger Litho Plate Graining Co. |
| CLEVELAND..... | Arnold P. Pahler Supply Co. | MINNEAPOLIS..... | Automatic Print Equipment Co. |
| DETROIT..... | Alco Ink & Supply Company | NEW YORK CITY..... | Medo Photo Supply Corp. |

GORDON BARTELS COMPANY — Rockford, Illinois

Strike in Philadelphia

About 125 employees, including some 80 journeymen, employed by four Philadelphia shops, went on strike February 7 and 8 following a breakdown in negotiations between the Lithographers Assn. of Philadelphia and the Amalgamated Lithographers of America. The issue involved a demand for a welfare plan. The shops are Ketterlinus Lithographic Mfg. Co., Security Bank Note Co., Zabel Bros., Inc., and Majestic Press.

Employers offered wage increases of \$2, \$3, and \$4, with the breaking points at \$40 and \$60 per week. The union demanded, in addition, a payment of \$2 per week per employee for a welfare plan. Employers made the proposal that the contract be reopened in July for welfare discussion. One employer reported that 19 shops already have company insurance or welfare plans in effect. There are about 25 firms in the association.

Negotiations had been underway since November 1. At presstime no break in the deadlock was in sight.

To Honor Outdoor Art

Presentation of awards to winners of top honors in the 17th annual national competition and exhibition of outdoor advertising art is to be made at a dinner on the evening of March 23 in the Sheraton Hotel, Chicago.

As usual, three awards will be made for the best posters of 1948, as determined by a jury, in each of ten groups of subjects and three other winners of the grand awards will be named. An exhibition of the original art for the 100 best posters of 1948 will then be opened at the Marshall Field & Co. department store, Chicago, and will remain on view for 30 days. Subsequently a book will be issued, carrying reproductions of

the year's winners and others of merit.

Sponsored by the Art Directors Club of Chicago, of which Douglas M. Smith, of the Buchen Co. is president, and a committee representing the outdoor advertising industry, this event has for its purpose the recognition of advertisers, advertising agencies, art directors, artists and lithographers, for excellence in the

production of designs of superior distinction in the field of outdoor advertising, and to encourage the creation of new ideas and techniques.

Adds Offset Department

A complete department for producing offset lithography was added recently to the plant of Metropolitan Press, Seattle, Wash.

AIGA Exhibit Honors 20 Offset Companies

APPROXIMATELY one-third of the commercial printing pieces selected for exhibit by the American Institute of Graphic Arts in its Printing for Commerce Exhibition, opened in New York in January, utilized offset lithography either in whole or in part, a study of the catalog revealed. Of the 96 total selections made by the jury, 30 utilized offset, with others including sheetfed gravure, rotogravure, silk screen and colotype, in addition to letterpress. Over 2000 pieces were entered.

Among the offset selections, Crafton Graphic Co., New York, carried off the most honors, with five jobs, all produced for the Columbia Broadcasting System. R. R. Donnelley & Sons Co., Chicago, had three jobs in the offset selections, and scored heavily in letterpress and gravure. The Eldredge Co., New York, Edward Stern & Co., Philadelphia, and Kindred, MacLean & Co., New York, each took part in the production of two winners. Other firms listed as producing offset work included Graphic Arts, Inc., Philadelphia; Mossberg & Co., South Bend, Ind.; Neff Lithographing Co., New York; Advertising Literature, New York; Meriden Gravure Co., Meriden, Conn. (colotype); Runkle Thompson-Kovats, Inc., Chicago; Ogden Printing Co., New York; Kenilstone Corp., New York; Benart

Photo Offset Corp., New York; The Veritone Co., Chicago; Plantin Press, New York; Milton H. Kreimes Co., Chicago; Lynn Art Offset; Homer Boelter, Los Angeles; and Wm. G. Johnston Co., Pittsburgh.

Emphasis in the judging was placed on design as well as printing quality. Will Burtin, art director, *Fortune*, was chairman. Members of the jury were James Barnett, Meriden Gravure Co., Meriden, Conn.; Joseph Blumenthal, the Spiral Press, New York; Stanton L. Catlin, American Institute of Graphic Arts; Charles T. Coiner, N. W. Ayer & Son, Philadelphia; Charles Frazier, Brett Lithographing Co., Long Island City, N. Y.; William Golden, CBS, New York; Wade E. Griswold, Lithographic Technical Foundation, New York; and Walter Howe, R. R. Donnelley & Sons Co., Chicago. Members of the committee were: Edgar Kaufman, Jr., Museum of Modern Art, New York; Albert Kner, Container Corp. of America; A. Hyatt Mayor, The Metropolitan Museum of Art, New York; and Ben Shahn, painter, Roosevelt, N. Y.

A complete catalog of the exhibit was issued, giving production and design details of each selection.

The exhibit was to remain open until February 5.



another Lawson user says:

"my new LAWSON CUTTERS

save me time
and money!"



E. P. Lawson Co., Inc.
426 West 33rd Street
New York 1, N. Y.

December 10, 1948

Dear Mr. Schulkind:

"I am taking this opportunity to let you know how very much pleased we are with the two Lawson Cutters which we have in our plant.

"The outstanding performance of the Lawson 39" Cutter is so satisfactory that when I needed another machine for flat cutting I turned again, without hesitation, to Lawson for your new 52" Hydraulic Clamp Cutter. I can now report that this machine is so fast and accurate that I am sure my operator would be considerably upset if he were not permitted to work on it. The easy acting hydraulic clamp saves his leg and back muscles, and the fast knife action saves his time. Equally important, from my point of view at least, is the welcome fact that I save money."

David P. Haskin
President

Learn why LAWSON users from coast to coast say: "Our LAWSON produces 35% to 40% more than former machines used."

WRITE TODAY FOR FREE BROCHURE! Complete, fully illustrated descriptions and specifications of the 39", 46" and 52" LAWSON CUTTERS.

EXCLUSIVE DISTRIBUTORS

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| HARRY W. BRINTNALL CO., INC. | Los Angeles, San Francisco, Seattle |
| A. E. HEINSOHN PRINTING MACHINERY | Denver, Colo. |
| TURNER PRINTING MACHINERY, INC. | Cleveland, Chicago, Detroit |
| SOUTHEASTERN PRINTERS SUPPLY CO. | Atlanta, Ga. |
| SOUTHWESTERN PRINTERS SUPPLY, INC. | Dallas, Texas |
| SEARS LIMITED | Toronto, Montreal, Winnipeg, Vancouver |

MAIN OFFICE AND SHOWROOM: 426 WEST 33rd STREET, NEW YORK

PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898



"National Geographic" Runs 16 Pages in Offset

THE *National Geographic Magazine*, in its February 1949 issue, used offset lithography for the production of 16 four-color pages. This is thought to be the first time the magazine, long noted for the quality of its printing, has used this process for a part of its production, except for its large wall maps, published as folded supplements several times annually, and lithographed by A. Hoen & Co., Baltimore. The pages are part of the article "Oasis-hopping in the Sahara," and illustrations show scenes of life in the wilderness and villages of the desert.

The offset work was produced by

Forbes Lithograph Mfg. Co., Chelsea, Mass. This was not Forbes' first venture into the large circulation magazine field, as the company produced some color pages by lithography for *Life* last year. The ABC circulation of the *National Geographic* is 1,767,792. The magazine is 7 x 10".

The illustrations were reproduced from 35 mm. Kodachromes, some of which were cropped down somewhat. Several reproductions are full page size, with one as a two-page spread. The work was run on four-color presses.

Describes Army Map Equipment

A lithographic plate which can be processed in three minutes, a complete printing plant on trailer trucks, and another plant of aluminum alloy so light that it can be transported by plane, are among the things that the army has come up with to be used in any future battle of maps.

A discussion of these developments in the graphic arts was given recently by Robert E. Rossell of the Engineer Research and Development Laboratories, Fort Belvoir, Va., before the Second Annual Graphic Arts Conference, in Rochester, N. Y.

Mr. Rossell described how the fast-breaking developments in World War II required a map printing plant that was light and rugged enough to take the field and still turn out battle maps in huge quantities that were up-to-the-minute. Hence the trailer-mounted reproduction units which have been publicized before.

The quick-handling lithographic plate described by Mr. Rossell is a recent development of the Fort Belvoir laboratory and not yet available for private industry.

He described it as a pre-sensitized plate that eliminates all previous processing required except exposure and gumming. The plate, he said, is usable for a year after sensitizing.

Seek Excise Tax Relief

(Editorial Comment)

A bill providing for a general decrease in wartime excise taxes was introduced in the House February 1 by Representative Joseph W. Martin. It includes provisions for reducing the tax on photographic equipment from the present 25 percent to 10 percent, and on film and plates from 15 to 10 percent. This bill would provide at least partial relief from the excessive taxes which lithographers have been paying on these products for several years.

On the Senate side, Senator Hugh R. Butler introduced a bill (S-515), which exempts commercial and industrial users of photographic equipment and sensitized goods from the taxes. His bill is now in the Senate Finance Committee.

These taxes were imposed a year and a half prior to the so-called wartime excises, and have remained. An attempt was made to repeal them at the end of the term of the 80th Congress, but adjournment came before action was taken.

This magazine now urges interested lithographers to write their Congressmen and Senators regarding this action.

Mr. Rossell's talk was complemented by the lecture of Maj. John A. Coleman. "Making Military Maps for the European Invasion." Illustrated with slides of British, American and captured German maps. Major Coleman recounted

some of the techniques used in making battle maps.

Co-chairmen of the session were Joseph L. Noble and John C. McMaster of the Rochester Section, Technical Division of the Photographic Society of America, conference sponsors.

The several hundred representatives of graphic arts companies throughout the country attending the conference heard a discussion on the use of photographic masks for color correction given by Alexander G. Clair, head of the graphic arts department of Eastman Kodak company.

"New Ways in Photogravure—The Story of the Intaglio Halftone" was the slide-illustrated subject discussed by Charles W. Baker, senior photomechanical research engineer of American Type Founders.

"Rainbows to Order," a motion picture film by International Printing Ink Division of the Interchemical Corporation, was also shown.

On display outside the Great Hall and the lobby of the Chamber of Commerce was a graphic arts exhibit and PSA technical exhibit.

Harris Advances Three

H. A. Porter, vice president in charge of sales, Harris-Seybold Co., Cleveland, has announced the advancement of three men in the home office sales organization.

R. S. Cheheyll has been appointed resale products manager. A. S. Holford, formerly sales office manager, has been named assistant to the vice president in charge of sales. J. H. Whipp succeeds Mr. Holford as sales office manager.

Rand McNally Buys Conkey

Rand McNally & Co., Chicago, recently purchased the W. B. Conkey Co., in adjoining Hammond, Ind., a book manufacturing firm. Henry P. Conkey, former president of the latter company, continues as an advisor and will handle some sales accounts, and J. B. Ware, Conkey executive, becomes a vice-president of Rand McNally. The Conkey firm employs about 1,000 persons. It was founded in 1877.



Baldwin Brevities

By SAM HIMMELL

Copyright, 1949, Baldwin Paper Company, Inc.

HEADLINES—"At A Glance"

... **MEN WHO MADE AMERICA GREAT** — Benjamin Franklin was the First Civilized American — The First American Philosopher — The First American Ambassador — Founder of the Democratic Party — Pioneer of the Modern Voting System for Congress — The First Political Cartoonist — America's First Wise-Cracker and Epigrammatist ... Benjamin Franklin invented the Harmonica — The Rocking Chair — The Franklin Stove — The Street Lamp — Bi-Focal Glasses — The Lightning Conductor — Plaster of Paris for Fertilizing ... He Originated Commercial Advertising — Illustrations in Advertising — The First Circulating Library — Daylight Saving Time — The First Street-Cleaning Department — The First Fire Department ... Benjamin Franklin discovered the Gulf-Stream — He was the First to chart the Course of the Northwest Storms — He was the First Man to understand the Nature of a Cold — He Originated the First System of Ventilation ... Benjamin Franklin is the Father of Modern Dentistry — He was the Youngest Son of a Youngest Son for 5 generations ... He did not believe in Birth Control — He was the 15th of a family of 17.

... **IT HAPPENED IN RUSSIA** — In the days of the Czars; in the park of St. Petersburg's Winter Palace, there was a beautiful lawn, on that lawn a bench, and next to that bench, two guards. Every three hours the guards were changed. No one knew why ... One day an ambitious young lieutenant was put in charge of the Palace Guard. He started wondering, and asking questions. In the end, he found a cobwebby little old man, the Palace historian ... "Yes," the old man said, "I remember. During the reign of Peter the Great, 200 years ago, the bench got a fresh coat of paint. The Czar was afraid that the ladies in waiting might get paint on their dresses. So he ordered one guard to watch the bench. The order was never rescinded. Then in 1908, all the guards of the Palace were doubled for fear of a revolution. So the bench has had two guards ever since."

... **25 YEARS AGO** — Calvin Coolidge was President of the United States ... Senator George H. Moses, of New Hampshire, warned against a World Court ... Charles G. Dawes and Owen D. Young, were serving on the German Inquiry Board in Reparation Talks ... Burton K. Wheeler, was a new Member of the 68th Congress ... Eugene G. Grace, President of the Bethlehem Steel Corporation, said, "1924 will be a big year for Steel Business" ... Judge Elbert H. Gary, Chairman of the U. S. Steel Corporation, said, "Business Taxes must come down," ... Ada Lewis was at the Fulton Theatre in 'One Kiss ... Colleen Moore was in 'Flaming Youth' at the Strand Theatre ... Conrad Nagel, was in 'Rendezvous' at the Capitol Theatre ... Lionel Atwill was starring at the Palace Theatre ... Leo Ditrichstein was in 'The Business Widow' at the Ritz Theatre ... Mary Boland, was in 'Meet the Wife' at the Klaw Theatre ... Eddie Cantor,

was in 'Kid Boots' at the Earl Carroll Theatre ... On 42nd Street & B'way, a young man asked Dr. S. Parkes Cadman, — "Can I lead a good Christian life in New York City on fifteen dollars a week?" — "My boy," said the preacher, "That's all you can do."

... **HUMOR OF WILL ROGERS** — Will's father was one-eighth Cherokee, his mother one-quarter. He was deeply proud of his Indian blood. "My forefathers didn't come over on the 'Mayflower,' he boasted, "but they met the boat." ... Coming up on the subway, he noticed an "Ad" for a hair-saving concoction and commented, "Shucks, the only thing that can stop falling hair is a floor." ... On a Tour with the Ziegfeld Follie, he remarked: — "It's tough on Mr. Ziegfeld when we start touring. In every town some millionaire comes along and marries one of those wonderful chorus girls Mr. Ziegfeld worked so hard to find. Some of them don't come back to the show for three or four weeks." ... Ziegfeld Girls are so beautiful, once sighed Will, "it's sad to think that twenty years from now, they'll all be five years older." ... He was once asked, — "Is the field of humor crowded?" he replied, "Only when Congress is in session." ... He told an interviewer, "Shucks, I can't act. I just talk natural. — And I'm sure different from the other 'movie stars.' I still got the wife I started out with."

... **FROM MY SCRAPBOOK** — Richard Mansfield: — "I love children. They do not prattle of yesterday; their interests are all of today and the to-morrows — I love children." ... Carlyle: — "Make yourself an honest man, and then you may be sure that there is one rascal less in the world." ... Benjamin Franklin: — "Speak ill of no man, and speak all the good you know of everybody." ... Will Rogers: — "When God made man he didn't arrange any of the joints of his bones so he could pat himself on the back." ... Goethe: — "A man is only half himself; his friends are the other half." ... Disraeli: — "Every man should find a fair sized cemetery in which to bury the faults of his friends." ... Mark Twain: — "Let us endeavor so to live that when we come to die even the undertaker will be sorry."

*Nearly every Printer in N.Y. refers to
Baldwin's "Official Price List"*



LOU BECK

NEW EDITION

Baldwin "official" Price List

If you have not received your copy, phone or write me for as many copies as you need.

ALgonquin 5-1600

LOU BECK
Manager Order Dept.

Baldwin PAPER COMPANY Inc.

233 Spring St. • NEW YORK 13, N. Y. • ALgonquin 5-1600

Dorst Forms Consulting Service



Paul W. Dorst (above), recently plant manager of the Cincinnati Lithographing Co., and former field trouble-shooter with the Lithographic Technical Foundation, has established a consulting service for lithographers and allied interests, with an office at 3373 Morrison Avenue, Cincinnati 20, Ohio. He is prepared to make audits or surveys of methods throughout a lithographic plant, to coordinate procedures, to advise on plant layout, to deal with specific production problems, and to work out or advise on special engineering problems and new developments.

Mr. Dorst spent 17 years in the Research Laboratory of the Lithographic Technical Foundation, after receiving Chemical Engineer and Master of Science degrees from the University of Cincinnati. During the closing months of World War II, and for some time after V-E Day, he was in Europe on a special mission for the War Department. One of his duties was investigating German lithographic developments. A highlight of this mission was living in the Carl Zeiss optical plant at Jena immediately after its capture, and interviewing personnel there.

Following his European trip he spent more than two years with LTF as technical consultant under their Technical Plant Service Plan, making surveys, offering technical and engineering service, and solving technical problems in many shops throughout the country.

He is author of various LTF bulletins as well as other published articles on different phases of lithographic reproduction. He has contributed articles to "Modern Lithography." On several occasions he has been called in for special lectures as part of intensive courses at the New York Trade School and other places, covering process photography and lithographic materials and methods.

Dayton Firm Appoints Rhode

Gordon Rhode has been named vice president in charge of manufacturing for the Reynolds & Reynolds Co., Dayton, Ohio. Plant superintendent for the past three years, he came to Reynolds & Reynolds in 1942 from the Thompson Printing Co., Tipp

City, Ohio, where he had been in charge of production, with a background of 24 years' experience in the printing industry.

His new post will call for executive direction of the company's plants at Los Angeles and Celina, Ohio. Rhode was elected a director of the company at a recent stockholders' meeting.

Bowers Man Honored

F. A. Klenk, Cincinnati, resident manager of the Cincinnati office of the Bowers Envelope & Lithographing Co., Indianapolis, Ind., received a 15-year diamond service pin at a recent meeting of resident managers at the Bowers plant. Mr. Klenk is the senior of 17 district managers of the company. His Cincinnati associates include William R. Kearns, David West and E. T. Henzel.

Ohio Firm Buys Building

H. A. Nieman, operator of the Arrow Press, has purchased the five-story Batavia Building, which fronts 89 feet on Court Street and 101 feet on Walnut Street in Cincinnati. The Arrow Press has occupied the first floor of the building since 1931, when Mr. Nieman bought the former Daiker-Smith Printing Company.

Anderson Photo Color Appoints

Robert Eagen has been appointed a sales representative, and Charles Wieder has been named factory superintendent, of the Anderson Photo Color Company, Cincinnati.

New Camera and Proof Press

The Bell and Hortenstein Company, Cincinnati, has installed a new 48-inch Monotype overhead camera and a new proofing press.

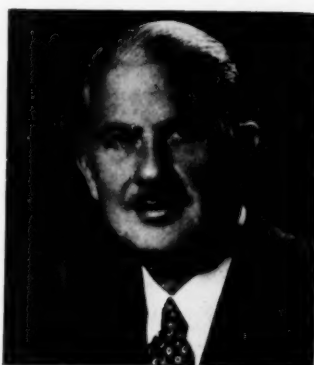
Tri-State Installs Press

The Tri-State Offset Company, Cincinnati, has installed a new No. 134 Harris offset press to augment the shop's equipment.

Weisen-Hart Adds Salesmen

In line with an expansion program, Wiesen-hart Company, printers of Cincinnati, Ohio, have appointed G. W. Baker and R. E. Fender as additional sales representatives.

Devine Elected Sun VP



George W. Ullman, president of Sun Chemical Corp., New York, announced that on February 3 at their board of directors' meeting, John F. Devine (above) was elected a vice president of the corporation.

It was in 1914 that Mr. Devine started his business career with the Fuchs & Lang Mfg. Co., which later became a division of General Printing Inks. After being general manager of Fuchs & Lang for a number of years, Mr. Devine served in various other important posts within the organization.

Mr. Devine will continue his activity as chairman of the firm's general sales committee, and the operation of Sun General Printing Ink Company—Pacific Coast Division will remain under his supervision.

Distributes R. & P. Supplies

The Nessler and Wagner Company, Inc., lithographic supplier of Cincinnati, has been appointed agent for the Roberts & Porter line of equipment and supplies. Territory covered by the Cincinnati distributor includes that city, Dayton, Columbus and Springfield, Ohio and Louisville, Ky.

A. J. Metz Passes

Arch J. Metz, 72, widely known retired lithographer, died at his home in Cincinnati, on January 5, following a long illness. For many years, he was superintendent for the former McBriar Lithographing Company, and later was employed by the Strobridge Lithographing Company until his retirement 15 years ago.

Cinn. Firm Adds Grainer

The Offset Plate Graining Company, Cincinnati, recently installed a new Zarkin graining machine.

Marks Baldwin's 28th Year



Samuel S. Himmell (above), president of Baldwin Paper Co., New York paper merchant, is currently observing the 28th anniversary of the company which he founded in 1921. Said to be one of the oldest paper merchants under the original management in the industry, the company was started when Mr. Himmell, then 24 years old, rented desk space at 261 Broadway, to put into practice his own ideas of merchandising and selling fine papers. He had previously served a five-year apprenticeship with another paper firm.

Starting with two unadvertised "open lines," Baldwin has grown until today the company distributes the products of 40 paper mills, and has nearly 4,000 customers who are serviced by 31 salesmen. The office at 233 Spring St. and warehouse, occupy 60,000 square feet of floor space.

Other company activities include the Baldwin Round Table Club, founded by Mr. Himmell in 1944, continuing currently with meetings held periodically at the Waldorf Astoria for graphic arts people and customers. A house magazine, "Baldwin Sells" was started in 1928 and has been published ever since. Other publications issued by the company include the pocket-size, railroad timetable style price list, and the paper weight calculator. The company holds bi-monthly educational luncheon meetings for its staff and customers, with programs including motion pictures.

Sam Himmell's latest project is his column, "Baldwin Brevities," appearing in graphic arts publications weekly, bi-weekly and monthly.

Besides Mr. Himmell, who is president and general manager, other Baldwin officers are Henry Himmell, vice-president and treasurer; W. F. Vallely, Bernard A. Blausen, Sidney Holland and Ben Himmell, vice-presidents; George Greene, secretary; Lou Beck, manager order department; Frank Kennedy, office manager; and H. Frank Smith, advertising and promotion manager.

Changes at Nekoosa

Charles A. Polansky of the Nekoosa-Edwards Paper Company sales department has been named order department manager succeeding Ray A.

Love; and Clarence A. Modlmair of the company's Chicago office has been named manager of that office succeeding I. N. Frisby. Both Mr. Love and Mr. Frisby retired from active duty under the retirement plan recently adopted by the company. Each has served the company continuously during the past 40 years.

Balt. Company Builds

A new plant, to house the letterpress and offset facilities of H. G. Roebuck & Son, is now under construction at Aisquith and Curtain Streets, Baltimore. The new building will contain about 10,000 square feet of floor space, all on one floor.

Offset equipment in the new plant will include two 24" cameras, two plate whirlers, other platemaking equipment, a 22 x 29" ATF press and a 22 x 34" EBCo. The company's present location is 119 W. Mulberry St.

H. W. (Buck) Miller, formerly with the Lebanon Valley Offset Co., Cleona, Pa., recently joined the Roebuck firm to take charge of the offset operations.

Decal Firm Appoints E. T. Trace

Eugene T. Trace has joined Palm, Fechteler & Co., New York, decalomania designers and manufacturers, and has been appointed sales representative for northern Ohio with offices in Cleveland, it was announced by Lloyd A. Schiller, sales manager. Prior to joining Palm, Fechteler, Mr. Trace was with Remington Rand, Inc., as a member of the sales force for the Typewriter Division. Before that, he was a captain in the Air Force.

Charles G. Weber Dies

Charles G. Weber, 55, assistant chief of the paper division, U. S. Bureau of Standards, died, apparently of a heart attack, January 19 while delivering a lecture at the Bureau in Washington. Mr. Weber had done considerable work in wet strength papers, and lithographic paper research, and was a member of the Technical Assn. of the Lithographic Industry.

Heads EBCo Press Division



Harold W. Gegenheimer (above) has been appointed manager of the Printing Machinery Div., Electric Boat Co., O. P. Robinson, company vice-president and manager of the Groton, Conn. plant, announced January 20. As division manager, Mr. Gegenheimer will be in charge of sales, service and engineering, and he will temporarily assume the duties of Stuart E. Arnett, who resigned the position of sales manager in January.

Mr. Gegenheimer has had an active part in the direction of the Printing Machinery Div. since its inception. He collaborated with his father, William Gegenheimer, in designing the Willard offset press which was first introduced in 1935, and which was redesigned and is now manufactured as the EBCo offset press by the Printing Machinery Div. He later worked as a designer for American Type Founders, and was chief engineer in charge of press design and later works manager of the Rutherford Machinery Div. of Sun Chemical Corp. He joined Electric Boat Co. in 1946.

Promotes Color Lithography

"*Foqus Knows Fashions . . . Krueger Knows Color*" is the theme of a mailing piece distributed during January by W. A. Krueger Co., Milwaukee lithographing firm. "We don't know a thing about hems and hankies . . . we stick to color lithography," says the copy of the three-color flyer. It concludes with "If you want your next process color job lithographed in high fashion—call Krueger."

ATF Credit Man Retires

Sylvester Rabadan, credit and collection manager of American Type Founders, Inc., Elizabeth, N. J., has retired after 45 years with the company.

YLA Holds Sales Forum

A sales forum, participated in by four executives of lithographing firms, was held January 12 by the Young Lithographers Assn. of New York, attended by over 75 young litho executives. Members of the panel were A. J. Fay, vice president in charge of sales, National Process Co.; William Winship, vice president and general manager, Brett Lithographing Co.; and Edward N. Mayer, Jr., president, James Gray, Inc. The moderator was Walter Ash, sales manager, Consolidated Lithographing Corp.

Fred Hashagen, National Process Co., YLA president, introduced the panel, and an impromptu discussion was held on questions prepared in advance. (A wire recording of the discussion was made by *Modern Lithography*, and a condensed transcription begins on page 26.)

At the YLA's February 9 meeting the Eastman Kodak motion picture "Photo-Lithography" was presented, with William Falconer of Eastman, on hand to answer questions. The organization's annual meeting and election of officers is planned for March 9, in addition to a special program. Meetings are held at the Advertising Club.

Ink Assn. Appoints

Herbert B. Livesey, Jr., formerly executive vice president of the American Spice Trade Assn. recently was appointed assistant secretary of the National Assn. of Printing Ink Makers, New York. David H. Sloane is executive secretary of the association.

Two Join Cincinnati Litho

J. B. Jones, for the last 15 years associated with the Procter and Gamble Company, Cincinnati, has joined the sales staff of the Cincinnati Lithographing Company, it was announced by Harry E. Brinkman, president. Mr. Jones is a graduate of the University of Kentucky, and is president of the Terrace Park Country Club.

Mr. Brinkman also announced that

William H. Jones has been appointed press room superintendent. He is a past president of the Cincinnati Litho Club and is now an honorary director.

J.A. Want Adds Equipment

Speedumat addressing equipment has recently been added to the facilities of the J.A. Want Organization, New York lithographing and direct mail firm. One such machine addresses 150,000 pieces of mail per day, a company promotion folder states.

Daniel Murphy Expands

A plant expansion program of Daniel Murphy & Co., New York trade shop, was to be completed during February. Angelo Pustorino of the company reports. Modernization of facilities, additional space, and enlarged telephone facilities have been

included. A Lanston Monotype 52 x 70" photo composing machine was being installed early in February, and was expected to be in operation by February 15, completing the program.

St. Regis Dividend Election

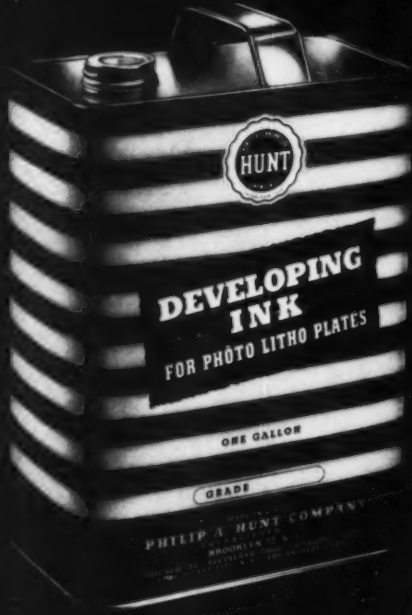
Directors of St. Regis Paper Company, New York, declared a regular quarterly dividend of 15 cents a share on the common stock, payable March 1 to stockholders of record February 4.

Announcement also was made that John C. Pace had been elected a vice-president. Mr. Pace had been a vice-president and director of Florida Pulp and Paper Company and Alabama Pulp and Paper Company, wholly-owned subsidiaries which were merged with St. Regis at the end of 1948.

STONE AGE STUFF



"This is a wonderful country, I.D. Just think, we have saved up enough unemployment insurance to go back into business."



*Contains
the solution
to many
plate-making
difficulties*

Hunt Liquid Developing Ink is the product of both a new formula and a unique method of manufacture. In the Hunt turbine process, carefully controlled ingredients are so thoroughly mixed that the finished ink is not only absolutely uniform, smooth and gritless, but remains so indefinitely.

Thus the platemaker obtains a developing ink that

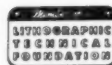
- (1) remains constantly uniform because it never settles out or sludges;
- (2) develops rich, intense images;
- (3) washes out easily and cleanly;
- (4) eliminates rosin or chalk scum.

And the pressman is assured of brilliant, crisp reproduction, with no dragging of dots or lines. Hunt's Liquid Developing Ink is made in two viscosities, in order to promote top-grade results on every platemaking job.

LIGHT (Low Viscosity) for small Albumin Plates

MEDIUM (Medium Viscosity) for large Albumin Plates

Try this new, greatly improved ink today. Available in 1-Gallon Cans from all Hunt branches.



PHILIP A. HUNT COMPANY

ESTABLISHED 1909

BROOKLYN, N. Y.

CHICAGO, ILL.

CLEVELAND, OHIO

CAMBRIDGE, MASS.

LONG ISLAND CITY, N. Y.

LOS ANGELES, CAL.

Toronto Company Reaches Century Mark



Frank W. Stone, president of Rolph, Clark, Stone, Ltd. (right), receives honors on his 55th anniversary with the firm. At left is George H. Houston, company secretary-treasurer.

ROLPH, Clark, Stone, Ltd., Toronto, Canada, lithographing and printing company, is this year observing its 100th anniversary, and plans are now being made for suitable promotion and other activity to mark the occasion, Gordon G. Rolph of the sales department reports.

The present executive directors of the firm are Frank W. Stone, president and managing director; F. Grenville Rolph, vice president; Christie T. Clark, vice president and director of sales; George H. Houston, secretary-treasurer; James O'Reilly, director of calendar sales; and Gordon G. Rolph, assistant director of sales.

The company's beginnings go back to the time, about 100 years ago when a young engraver, Joseph T. Rolph arrived in Upper Canada from England, and bought a small engraving business. His company expanded steadily, and was later known as Rolph-Smith and Co. In 1904 came the great Toronto fire and complete destruction of the plant and equipment. Competitors came to their aid, and did their work for them until they could reorganize. Each competitive firm took on the type of work which it could do best, and a merger was later suggested. This was done in stages; first with an amalgamation with the Clark Lithographing Co. In 1917 Rolph and Clark and Stone was the result.

In 1912, the company reports, William Stone, then president, talked with William C. Huebner, then of Buffalo, N.Y. who had an idea of making plates by photo-lithography instead of by hand work. The company invested in Mr. Huebner's idea and the process was pioneered.



Shooting New Harris Film

"Printing Profits," first in a series of Harris-Seybold product films is nearing completion, according to H. A. Porter, vice president in charge of sales of Harris-Seybold Company. The new 16mm. movie, in color and sound, is scheduled for release this spring. The film revolves around the operating features of the Harris Model #122 offset press in particular and advantages inherent in the lithographic process generally. "Printing Profits" is the third film to be produced by Harris-Seybold since 1946. "How to Make a Good Im-

Two Join Miehle Co.

Chris Kaddeland, offset press designer and engineer, recently joined the Miehle Printing Press & Mfg. Co., Chicago. Mr. Kaddeland was with the old Premier-Potter Co., manufacturers of the Potter offset press, and joined the Harris-Seybold-Potter Co., when it purchased the former concern. He had been with the Harris-Seybold Co. since that time, until resigning to form his own consulting service.

Frank England, formerly with the Harris Co., joined the sales department of the Miehle Co. during January, and is at present located in Chicago. It was said that he may later be assigned to a territory in the East.

Frank B. Morand Dies

Frank B. Morand, 54, owner of the Trade Engraving Company, Cincinnati, until his retirement last year, died at his home recently following a long illness.

pression," which was named a top public relations film of 1947, and "A Better Run for Your Money," which was released in 1948. Both movies were directed to buyers of printing. "Printing Profits," Mr. Porter said, is the first postwar Harris film to be prepared specifically for showings to printers and lithographers.

Above: On the set—(L. to R.)—J. C. Dabney, of Harris-Seybold; Bob Polachek, Fuller & Smith & Ross; H. A. Porter; Art Walker, Harris-Seybold; Bob Welschans, movie director; J. C. Doty, and R. R. Perry, of Harris-Seybold.

Why should we join the NAPL?

A FAIR QUESTION — one that every thinking Lithographer might well ask.



The National Association of Photo-Lithographers constantly searches for improvements in the lithographic industry ... helps you keep abreast of the latest developments in your field ... enables you to analyze your own problems and find their solution ... establishes a yardstick for measuring the costs and profits in your plant.

We are in a position to serve the industry with relation to ...

TRADE CUSTOMS—LABOR RELATIONS—BUDGETED HOURLY COSTS—UNIFORM ACCOUNTING AND COST SYSTEMS—INDUSTRY PRACTICES—PERSONNEL RELATIONS—BULLETIN SERVICE.

Join with us right now, so that together we will have a united front to further the lithographic industry.

THE TREND IS TO NAPL!

The National Association of Photo-Lithographers is proud of its steadily growing list of progressive members. From a small handful in 1932 to 345 is no accident. Yes, the trend is to join NAPL.



National Association of Photo-Lithographers
317 West 45th Street, New York 19, N. Y.

Gentlemen:

We are interested in sound cost factors for our plant. Please send full particulars on how we may avail ourselves of the Association's services.

Our press equipment is as follows: _____

Name _____

Address _____

City & State _____

**NATIONAL ASSOCIATION
OF PHOTO-LITHOGRAPHERS**

317 WEST 45th STREET

NEW YORK 19, N. Y.



St. Louis Assn. Installs Officers

Newly elected officers of the Associated Printers & Lithographers of St. Louis pose with caricatures depicting their interests and hobbies. L. to R.: Maurice E. Mendle, Mendle Printing Co., 1948 president; Leonard B. Brown, A. R. Fleming Printing Co., VP; George Von Hoffmann, Von Hoffmann Press, Inc., president; George B. Gannett, The Geo. D. Barnard Co., treasurer; and E.

A. Werremeyer, A. S. Werremeyer Printing & Stationery Co., secretary. The inaugural dinner was held at the Sheraton Hotel, January 25, and 232 members attended. The principal speaker was Arthur A. Wetzel, Wetzel Bros., Milwaukee, whose subject was "Management's Biggest Problem—Management."



At Detroit Printing Week Dinner

The speakers table at the Detroit Printing Week dinner, at Masonic Temple, January 18, included, L. to R.: Bradley L. Thompson, president, Graphic Arts Assn. of Michigan; Carl A. Dunnagan, president, PIA; C. C. Means, manager, Michigan association; Glen C. Peterson, president, Detroit Craftsmen; and Homer J. Winkler, VP, International

Assn. of Printing House Craftsmen. The dinner was the highlight of a week's celebration, and was attended by over 900 Detroit printers, lithographers and allied tradesmen, and customers. An exhibit included a wide variety of Detroit-produced printing and lithography. Speakers were Mr. Dunnagan and Mr. Winkler.

Metal Decorators Meet Apr. 7-9

The National Assn. of Metal Decorators is to hold a semi-annual meeting April 7, 8 and 9 in Washington, D. C. William Kerlin, president, announced. Headquarters and business meetings will be at Hotel Shoreham, and the three day meeting is to include visits, for association members, to the Bureau of Printing and Engraving, and the Army Map Service.

A new feature on the program this time will be a dinner meeting which will be open to visitors and suppliers, Mr. Kerlin said.

A committee in charge of arrangements includes Winslow Parker, Parker Metal Decorating Co.; Edwin Steinwedel, Crown Cork & Seal Co.; and George (Buck) Frank, Sheet Metal Coating and Lithographing Co., all of Baltimore.

Exhibit at Cannery Show

Label manufacturers, lithographers, and can manufacturers and decorators were numbered among the many exhibitors at the exposition of the Canning Machinery and Supplies Assn. at Convention Hall, Atlantic City, N. J., January 14-19. Among

the firms having exhibits were: American Can Co., Anchor Cap & Closure Corp. of Canada, Calvert Lithographing Co.; Crown Can Co., Crown Cork & Seal Co., Gamse Lithographing Co., Heekin Can Co., Michigan Lithographing Co., National Can Corp., Rossotti Lithographing Corp., Stecher-Traung Lithograph Corp., and U. S. Printing & Lithograph Co.

Amer. Can Advances Hopkins

Harvey C. Hopkins, general manager of purchases for American Can Co. since 1944, has been named vice president in charge of purchasing and traffic. He assumed the duties of the late Albert R. Pfeltz who died January 4. Mr. Hopkins joined the firm in 1925 as a research chemist, and progressed through various positions, becoming manager of the enameling and decorating division for the entire company in 1937. He became general manager of purchases in 1944.

Stafford Joins Hoe

Vincent R. Stafford, for two years with the Lithographic Technical Foundation in New York, recently joined the sales department of the Offset Press Division, R. Hoe & Co., New York.

Inventor of Kelly Press Dies

William M. Kelly, 79, inventor of the Kelly flatbed cylinder press, and former head of the Kelly Division of American Type Founders, Inc., Elizabeth, N. J., died January 10 after an illness of several weeks. He lived at Westfield, N. J.

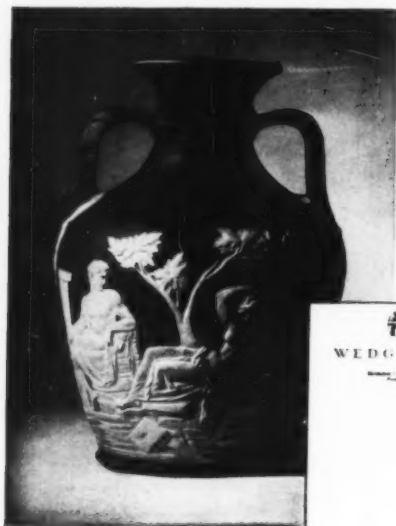
Announce Summer Courses

The Department of Printing Administration of the Carnegie Institute of Technology, Pittsburgh, has announced its six weeks summer session, June 24 to August 6. It will include a course in photo-lithography, as well as other subjects.

Oberly & Newell Adds Press

A Miehle two-color 61" offset press was installed recently at the plant of Oberly & Newell Litho Corp., New York.

Prominent Users of Strathmore Letterhead Papers: No. 81 of a Series.



*Collectors' treasure...
Wedgwood's famous copy
of the Portland Vase.
Completed in 1790, the
Wedgwood replica
reproduced every detail
of the bas-reliefs
with astonishing fidelity.*



Connoisseur of quality.

Wedgwood chooses STRATHMORE

For over three hundred years the name *Wedgwood* has been associated with the art of making pottery. Throughout the world Wedgwood Ware is prized for its beauty of design and magnificent craftsmanship. Obviously the Wedgwood letterhead must be unusually suggestive of quality and prestige. So, obviously, Wedgwood uses Strathmore for its letterhead.

If your current letterhead paper fails to do your firm justice, you will do well to have your letterhead supplier submit new designs on expressive Strathmore papers.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond, Strathmore Writing.

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Strathmore Paper Company, West Springfield, Massachusetts

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ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

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TIME

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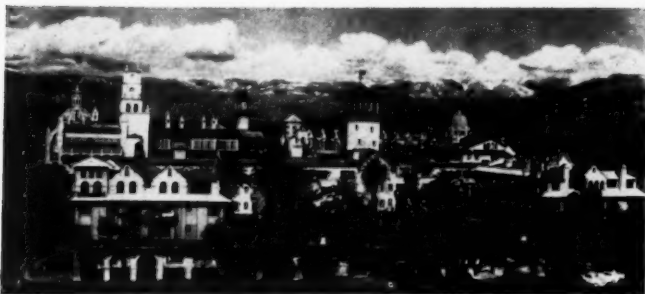
BUSINESS WEEK

ADVERTISING & SELLING

PRINTERS' INK

SALES MANAGEMENT

Plans Advance for LNA California Meeting



The Mission Inn, where the LNA meeting will be held.

THE program of the May convention of the Lithographers National Assn. is to feature lithographers on the program, dealing with lithographic topics, the association announced during January. Competitive selling, decreasing volume, and rising costs are to be discussed as well as other current problems.

The meeting is to be May 10-14 at the Mission Inn, Riverside, Calif. The location is served by Union Pacific, Santa Fe, and Southern

Pacific railroads, as well as by a local electric bus line and other transportation with nearby terminals. Riverside is 53 miles from Los Angeles. Through cars from New York are available on the Pennsylvania and New York Central. Single rooms at the hotel range from \$6 to \$15 a day; double rooms, twin beds, from \$8 to \$16 and two-room suites from \$20 a day upward. Reservations may be made directly with John F. Buchanan, resident manager of the Mission Inn.

Opens New L. A. Plant

Schmidt Lithograph Co., with headquarters in San Francisco, planned to open a new plant at 2405 West Eighth St., Los Angeles, about February 15. Modern in design and two stories high, the new plant provides about 16,000 square feet of floor space. The property also provides an adjoining parking lot which will hold about 75 cars.

The company's San Francisco plant occupies about 12 acres of floor space. Another branch plant is located in Honolulu.

Mack Speaks in Texas

Norman A. Mack, technical, director for Roberts & Porter, Inc., Chicago, is on a speaking tour through the southwest this month. On Feb. 10, he was to address the Dallas Club of Printing House Craftsmen at Dallas; on Feb. 11 the Fort Worth Club of Printing House Craftsmen; on Feb. 17 the San Antonio Club of Printing House Craftsmen; and on Feb. 18 the Houston-Galveston Club at Houston. Platemaking problems, and lithographic chemicals were to be the subjects.

Rossotti Coast Officer Dies

Werner W. Schaumann, 46, vice-president of the Rossotti West Coast Lithographing Corp., died January 18 at his home in San Francisco.

He was formerly vice-president of Copifery Lithograph Co. of Cleveland and president of that firm's Pittsburgh, Pa. plant. In 1941 Mr. Schaumann sold his interests in Copifery and formed the Lake Lithograph Co., which he later dissolved to enter the service.

Mr. Schaumann was a nationally recognized polo player as well as a trophy winner cyclist and in addition to these activities he backed numerous bowling teams and crewmen.

Joins Denver Firm

William R. Homann, Chicago designer, recently joined Bradford, Robinson Printing Co., Denver, printer and lithographer.



Hold Printing Week on Coast

At the Los Angeles Printing Week luncheon, sponsored by the L.A. Adv. Club, the Craftsmen's Club, and the Printing Industries Assn., are, L. to R.: Henry Henneberg, Asst. Gen. Chairman of Printing Week; Helen Sandstrom, radio "Queen for a Day" and honorary Printing Week Queen; George W. Hall,

president Lithographers Natl. Assn.; Allerton Jeffries, VP, Printing Industry of America; and Eugene Baron, Pres., L.A. Printing Industries Assn. Pacific Press held open house during the week. Prior build-up included use of 100,000 poster stamps on correspondence, bills, etc. by every graphic arts firm in the area.



YES, PRINTING INK SELLS. On the pages of millions of magazines . . . in newspapers . . . on posters . . . in catalogs, booklets, and brochures . . . your printed message can reach every corner of your markets.

Psychologists have proved that people find it easiest to remember what they

see. And printed advertising in natural color provides the *only* medium where your customer can see—and *remember*—your product as it really looks.

To make your advertising more effective, use more color. Tell your story in printing ink—your best salesman!



NATIONAL ASSOCIATION OF PRINTING INK MAKERS

1440 BROADWAY • NEW YORK CITY

Heads Abrasive Firm's Branch



William E. Britten (above) has been appointed vice-president and general manager, in charge of the eastern division at Paterson, N. J., of the American Graded Sand Co. Herbert C. Wenske, president, announced. Mr. Britten formerly was with Minnesota Mining & Mfg. Co. in New York and St. Paul. American Graded Sand Company's home offices are at Chicago. The company supplies graining sand and other abrasives.

Seventeen Join N. Y. Guild

The Printers Supply Salesmen's Guild of New York held its first regular meeting of the new year at the Advertising Club of New York, January 13. It was designated "New Members Night." The following were honored as new members: Robert F. August, and Adolph Drexler, Triangle Ink & Color Co., Inc.; Joseph A. Avery, Arthur C. Davis, and Jerry Gleason, O. J. Maigne Co.; John T. Butler, A. F. Lewis & Co. of New York; Irving C. Carlson, John P. Carlson, Inc.; George Carnegie, Jr., Imperial Litho Press, Inc.; Harold M. Crosby, Eastern Graphic Arts Supply; Richard Freedman, Service Die Cutting & Finishing Co.; William H. Griffin, Mergenthaler Linotype Co.; James H. Hayes; Oscar J. Ianniello, Apex Printing Machine Co.; Leo L. Norwich, Minnesota Mining & Manufacturing Co.; Nat C. Robinson, Winslow Ink Corp.; John J. Skahill, Roberts & Porter, Inc.; and Vincent J. Subenski, Superior Ptg. Ink Co.

At the Guild's February 10 meeting Carl W. Priesing, general sales manager of Ansco, was to speak. Other scheduled meetings include

March 10, when John J. Deviny, U.S. Public Printer, is to speak; April 14, election of nominating committee, with speaker to be announced; and May 12, election of officers. Meetings are at the Advertising Club.

Shaffer Directs N. Y. Course

Richard F. Shaffer, director of research, Schlegel Lithographing Corp., is in charge of a course in lithographic processes and materials which was opened February 10 at New York University.

Taube Joins Baldwin Paper

A. W. Taube has joined the Baldwin Paper Co. New York, as a sales representative the company announced during January. He will call on book publishers and the commercial printing and lithographing trades.

U.S.P. & L. Adds Two Presses

Two two-color 76" Miehle offset presses were being installed at the new Mineola, N.Y. plant of the U. S. Printing & Lithograph Co. during January. This is the largest size offset press manufactured.

Ideal Advances Reishel



Gus Reishel (above) was appointed assistant sales manager of Ideal Roller & Mfg. Co., Chicago and Long Island City, N. Y., recently. E. B. Davis, vice-president, announced. Mr. Reishel came to the U.S. 20 years ago and began work with Ideal in the manufacturing department. In 1937 he went to the customer service department, and in 1940 became a member of the sales staff. He will continue to be located in the eastern district.

Mr. Davis also announced that Earl Murphy of the company had been transferred to the St. Louis office from where he will represent the firm in Kansas City as well as in St. Louis.

NAPL, Boston Litho Club Quiz to be March 26

THE Boston Litho Club and the National Assn. of Photo-Lithographers are sponsoring a return engagement of the successful Quiz Day on lithographic production problems all day Saturday, March 26, at the Copley Plaza Hotel, Boston. Walter E. Soderstrom, NAPL executive vice-president, said that Boston craftsmen are expected in large numbers to hear experts discuss problems in all phases of lithography and answer questions. Last year over 300 persons attended.

Members of the panel will be A. P. Reynolds, S. D. Warren Co., Boston; Walter Blattenberger, Dando-Schaff Printing & Publishing Co., Philadelphia; James H. Haydock, Forbes Lithograph Mfg. Co., Boston, president of the Boston Litho Club; and Michael H. Bruno, research supervisor, Lithographic Technical Foundation. William J. Stevens, executive secretary of the NAPL and

of the National Assn. of Litho Clubs, is to be the moderator.

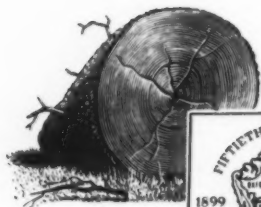
The session is to start at 9 a.m. and end at 4 p.m., and will include a luncheon at the hotel. Registration for the day, including luncheon, is \$4. Advance reservations may be made with Litho Club officials and members, including Mr. Haydock, Forbes Lithograph Mfg. Co.; Edward Harnish, Buck Printing Co.; Charles Mallet, Rand Avery-Gordon Taylor; and Douglas Reilly, Buck Printing Co.

The session is open to all interested persons.

New LTF Line Photo Book

A revised edition of the textbook Line Photography for offset lithography has just been issued by the Lithographic Technical Foundation, 131 East 39 St., New York 16.

FIFTY RINGS... *Fifty Years*



Like many trees in our own forest reserves, our business has now been growing for fifty years. Thanks to three fundamental factors, that growth has been substantial. These are abundant natural resources and power, fine craftsmanship and the cherished confidence of our customers.

Through a half century of service to the printing, publishing and other major industries, an organization-wide determination to make good paper has guided the steady improvement in the quality of Oxford Papers. It has inspired the development of new products and has expanded the service range of our many coated and uncoated grades.

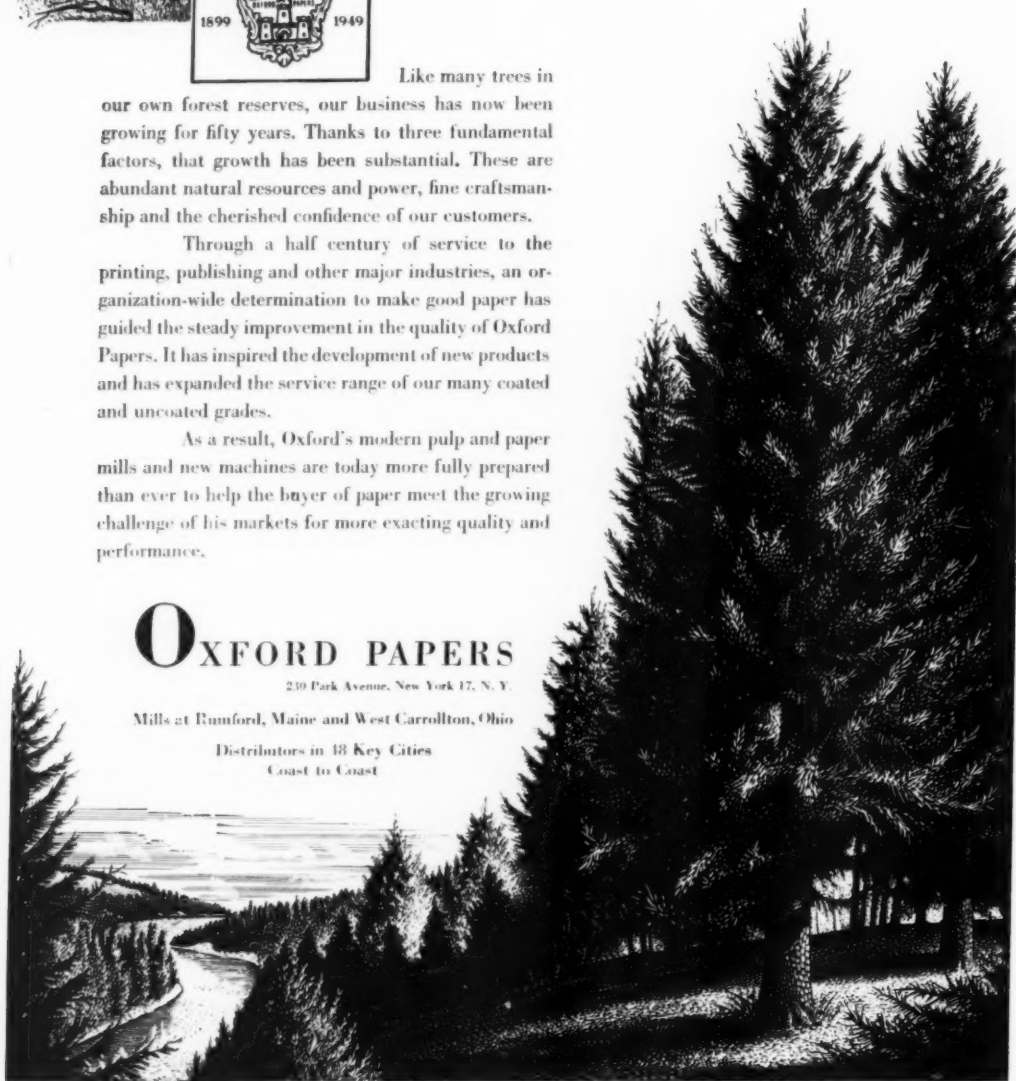
As a result, Oxford's modern pulp and paper mills and new machines are today more fully prepared than ever to help the buyer of paper meet the growing challenge of his markets for more exacting quality and performance.

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Plans Develop for Week-Long Chicago Meetings

THE 25th anniversary meetings of the Lithographic Technical Foundation, a technical forum for craftsmen in the Chicago area, and a meeting of the Technical Assn. of the Lithographic Industry, are expected to draw many lithographers to that city during April.

First on the week-long program will be the Technical Assn. meeting which will include the presentation of a number of scientific papers on lithographic research and developments. These meetings are scheduled for April 11, 12 and 13, and information is available from Michael H. Bruno, 1800 S. Prairie Ave., Chicago, TALF president.

On April 13 the membership and directors meeting of the LTF is to

be held, and the following day the research and education committees of the LTF will meet.

A forum and series of demonstrations for Chicago area plant and management men is planned for two days, April 15 and 16, similar to forums previously held in several other cities.

A Chicago committee is developing plans for all of these events.

Speaks on Offset Newspapers

DeWitt Manley, manager of offset sales, American Type Founders Sales Corp., Elizabeth, N. J., was the featured speaker January 7 at the New Hampshire Weekly Publishers Mechanical Conference, at Durham, N.H.

Considerable interest was shown by publishers in the possibilities offered by the offset process for publishing weekly newspapers.

Forbes Man Lectures

Edward E. Peterson, of the marketing and research department, Forbes Lithograph Mfg. Co., Chelsea, Mass., will lecture on "Point of Purchase," at the March 29th meeting of an eleven-week course, sponsored by the Advertising Club of Boston.

Brett Adds Two-Color

A 61" Miehle two-color offset press was installed by the Brett Lithographing Co., Long Island City, N. Y. recently.

Rahn Joins Roberts & Porter



Charlie Rahn (above) one of the original organizers of the Lithographers Club of Chicago and a past president of that organization, has joined the sales staff of Roberts & Porter, Inc., that city, as consulting engineer, it was announced by Hugh R. Adams, Jr., president.

Mr. Rahn's services will be available to newcomers to the lithographing industry, as well as to other organizations which are confronted with production problems or want counsel.

"His skill and knowledge will be made available to all who ask regardless of volume or type of work," said Mr. Adams.

Mr. Rahn was superintendent of lithography production at the Regensteiner Corp., Chicago, for 35 years. Apprenticed at Klopp and Bartlett, Omaha, he was also with Goes Lithographing Co., also of Chicago, where he operated the first offset press installed there in 1907. In addition to his litho club activities, Mr. Rahn is a member of the Chicago Club of Printing House Craftsmen.

Snyder & Black, Gugler Produce Red Cross Job

FOR more than 30 years the theme and slogans for Red Cross fund campaigns, as well as its varied services, have been dramatized in lithographed posters from paintings by some of the country's leading artists. This year, again, the campaign poster is from an oil painting by a celebrated illustrator and portrait painter — Jes Schlaikjer—and processed by Snyder & Black, New York lithographers.

The Schlaikjer canvas has been reproduced as a 15" x 19", 3 color poster, using the deep etch process. Printed on heavy paper by offset, the poster will be used both mounted and unmounted. Snyder & Black also is producing mail truck posters on white paper, cut to size and paraffined back and front.

From film positives supplied by Snyder & Black, the Gugler Lithograph Company, Milwaukee, has reproduced the Schlaikjer work for 24 sheet posters which are being erected by outdoor advertising concerns throughout the country. Cooperating in the distribution and display of the posters is the Outdoor Advertising Association of America.

The theme of the 1949 Red Cross



campaign poster is the organization's disaster operations.

Disaster operations, in terms of expenditures, scope of work and the number of professional and volunteer persons, mark the larger part of Red Cross peacetime responsibility.

Adds Offset Press

A Harris offset press was installed recently at the plant of Clear Color Photo Offset Lithographers, New York.



Which shall it be?

The steady rise in personal savings—they are now up to an annual rate in excess of 15 billions—has the economists asking questions: Is it a buyers' strike? Is it fear of depression? Is it preparation for a spending spree?

Whatever the answer, the purchasing power exists to make retail sales potentially enormous this year.

Paper, as usual, will be a major factor in the successful tapping of this great reservoir of accumulated savings . . . and its use in the form of advertisements, booklets, catalogs, folders, letters, displays, and packages will determine the winner of the paper battle between deposit and withdrawal slips.

Mead Papers of the Mead, Dill & Collins, and Wheelwright lines—by "Paper Makers to America"—are completely impartial in the world of selling. Intelligently used, they can sell savings accounts as persuasively as they can sell anything worth saving for. Specify and use them for good printing, better impressions, and "the best buy in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; and Printflex Coated Papers.



ESTABLISHED 1868

MORE THAN ONE HUNDRED YEARS OF PAPER MAKING

THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Avenue, New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

Jersey City Advances Demarest

Frank Demarest was appointed superintendent of the offset department of Jersey City Printing Co., Jersey City, N. J., during January. He has been with the firm since 1943, prior to that time was with Schlegel Lithographing Corp., New York. He fills a vacancy left by the resignation of Reginald German.

Donnelley on Lecture Course

Richard Donnelley, executive of R. R. Donnelley & Sons Co., Chicago, is one of a score of speakers scheduled to address a lecture course on "Merchandising Print," which is being presented on a Univ. of Chicago adult education program in that city this winter, with cooperation from the Chicago chapter of the Women's National Book Assn. Appearing on February 16, Mr. Donnelley was to talk on the mechanics of book production from printing to binding, with attention also to the making of deluxe editions, for which his company is noted.

Among other speakers during the 10-week course are Frank Frazier of the Direct Mail Advertising Association, New York, whose talk deals with

"Direct Mail Promotion and Sales," and Albert Rice Leventhal, vice-president and sales manager of Simon & Schuster, who talks on his company's supremely successful sales promotion methods. Several noted authors are also scheduled to talk.

Display Spins in Breeze



This lithographed display, recently completed by Einson-Freeman Co., Long Island City, N. Y., is a self-stabilizing bottle topper that spins around in the slightest breeze. Some dealers placed small electric fans behind it to assure continuous motion. The current Mission campaign also includes a menu board with cardboard item and price inserts. The above display was lithographed in eight colors.

French Speaks at Phila.

The Owls Club of the Graphic Arts of Philadelphia had as its guest speaker at the Broadwood Hotel on January 7, Fred W. C. French of Lanston Moutotype Machine Company. Mr. French's subject was "Offset," and in his talk he made effective use of LTF's large Progress Chart produced by Alpha Lithograph Co., and displayed as well some of the blow-ups of machines shown at the recent two-day meeting of Printing Industries of Philadelphia. The club membership is close to one hundred.

Stern Gets New Press

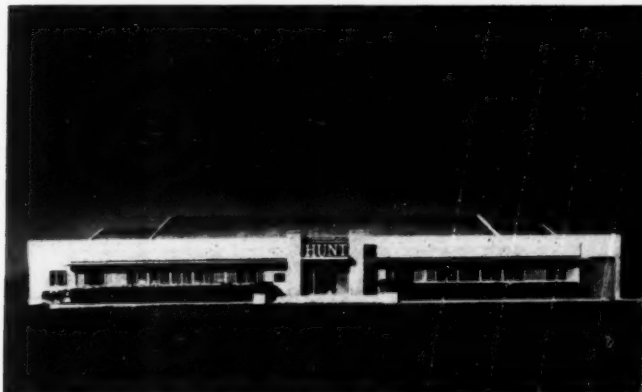
Edward Stern & Co., Philadelphia combination plant recently added a Miehle 61" single-color offset press to its facilities.

N. Y. Firm Incorporates

Raleigh Lithograph Corp., 16 Court St., New York, was incorporated recently. Capitalization was \$21,000.

Hayes Leave R. Hoe & Co.

James Hayes, formerly with the Offset Press Div., R. Hoe & Co., New York, resigned recently.



Philip A. Hunt Opens Plant, Marks 40th Year

Philip A. Hunt Company, manufacturers of photographic chemicals, has observed its 40th year in business by opening a sixth plant (above) at Palisades Park, N. J. Modern in design and facilities, the new plant reflects the strides made by the enterprise since its inception in 1909.

In November of that year, Philip A. Hunt (above, right), president of the company, set out in business in a two-

room office at 320 Broadway, New York.

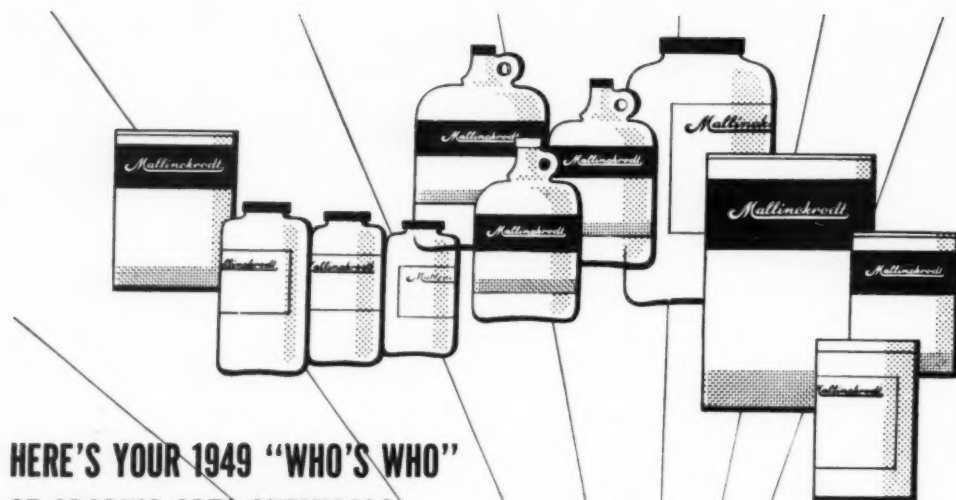
Prior to World War I, a steady business supplying chemicals to various industries was built up, and during that war and the post-war period, this prospered and increased in volume. Toward the end of World War I, however, the founder's interest began to be centered upon the chemical requirements of the photographic field.

In 1931, the Chicago branch of the

firm was opened, equipped for manufacturing and warehousing. There followed branches at Cleveland, Ohio (1932), Cambridge, Mass. (1934), Los Angeles, Calif. (1945), and the addition, this year, of the plant at Palisades Park.

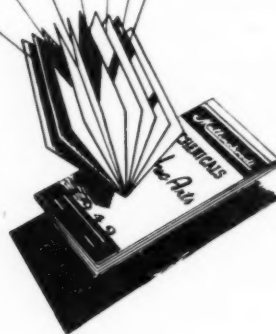
The new plant occupies 36,000 square feet of space on one floor providing smooth-flowing layout and improved materials handling. It also contains the company's largest research laboratory.





HERE'S YOUR 1949 "WHO'S WHO" OF GRAPHIC ARTS CHEMICALS

the new Mallinckrodt Catalog of America's *most complete line* for Engravers
and Lithographers



It lists practically all types and grades of the most-used graphic arts chemicals...everything you could possibly need.

When you order from this catalog there's no guesswork. You know you'll get chemicals so pure and uniform that their performance is as dependable as you have a right to expect. So keep it handy...and be sure to specify the name Mallinckrodt...every time!

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Manufacturers of Medicinal, Photographic, Analytical and Industrial Fine Chemicals

Pickard Heads Chicago Assn.

Cecil Pickard of Newman-Rudolph Lithographing Co., was elected president of the Chicago Lithographers Assn. at the annual business meeting January 11. J. S. Bond of U.S. Printing & Lithographing Co., was chosen vice president, Robert Ritter of Magill-Weinsheimer Co., is the new secretary, while Ernest G. Karge of Columbian Bank Note Co., was re-elected treasurer.

Stanley J. Kukla, of I. S. Berlin Printing & Lithographing Co., retiring president, L. S. Solberg, of the Regensteiner Corp., retiring vice president, and H. L. Greaves, of Stromberg-Allen Co., retiring secretary, automatically became members of the board of directors, whose other members are B. E. Callahan, Inland Lithograph Co., C. A. Nordberg, Chicago Offset Printing Co., Robert Ludford, Chicago Litho Plate Graining Co., Don Rein, Uniform Printing & Supply, I. A. Bauer, E. Raymond Wright, Inc., A. Meding, Edwards & Deutsch Lithographing Co., and J. Suda, Rand, McNally & Co.

The Chicago organization's new president, Mr. Pickard, has been with Newman-Rudolph for 15 years, where he has held various administrative positions in shop and office. When the company was recently reorganized he was made a vice president with special duties in sales promotion.

The association's meeting at the Chicago Athletic Club included a dinner and an address by George A. Mattson, director of labor relations for the Lithographers National Assn., New York. In view of the approach-

Dayton Men Convene

Representatives of the Roller Div., Dayton Rubber Co., convened recently at the Dayton offices. N. H. Neilson (right) sales manager, is pointing out roller features to staff. L. to R. (seated): R. G. Hopff, M. M. Taylor, W. D. Tuck, and Mr. Neilson. Standing, L. to R.: M. D. Coate, J. W. Hassman, R. R. Richter, E. T. Durphy, E. P. Dolan and J. H. Shaw.



ing date for negotiation of a new union contract in Chicago, Mr. Mattson devoted his remarks to a report on general trends in labor-management relations in litho plants around the nation.

Attention was also given by the Chicago association to final details of the welfare plan for union employees, which has been developed after months of study.

Ft. Worth Forum Mar. 4, 5

The technical forum in Fort Worth, Tex., originally planned for February, is now to be held March 4 and 5, it has been announced.

Sponsored locally, and conducted by seven men from the Chicago laboratories of the Lithographic Technical Foundation, the forum is one of a series being held in the U. S. and Canada. Demonstrations will be at the Fort Worth Technical High School with sessions at the Texas Hotel.

Chairman of local arrangements is Gordon M. Hughes, southwestern branch manager, Harris-Seybold Co., 713 S. Ervay St., Dallas 1, Tex.

Chicago Design Show Mar. 12

The opening date of the 22nd annual exhibition of "Design In Chicago Printing," sponsored by the Chicago Society of Typographic Arts, has been set for March 12 at the Art Institute of Chicago. An unusually large number of entries were submitted prior to the deadline on January 28 and judges were busy this month selecting those pieces which will receive the STA honor awards. Members of the jury include E. Willis Jones, designer, John Olson, art director, Leo Burnett Co., and Herbert W. Simpson, Evansville, Ind., printer. All entries in this contest have been designed in the Chicago area during 1948.

Berlin Plant Gets Equipment

I. S. Berlin Printing and Lithographing Co., Chicago, last month began erection of some of the new equipment in their new \$2,000,000 plant at Belmont and Kimball avenues, Stanley Kukla, vice-president, reports. As construction work on the building permits, this installation job will be pushed in the hope that the new quarters can be completely occupied by late spring or early summer.

Chicago School Gets Cutter

A new Seybold 36" cutter was recently added to the facilities of the Chicago Lithographic Institute. Frank Oehme, of the school's staff is shown at the machine while Gunnar Haglund, Harris-Seybold Co. erector, watches.



O. B. Gugler Passes

O. B. Gugler, president of Gugler Lithographic Co., Milwaukee, died January 31. Active for many years in industry affairs, Mr. Gugler served for five years, from 1941 through 1945, as a director of the Lithographers National Association. His company has been a member of LNA since 1906.



Colorvision

There is no substitute for color. Monochrome has its virtues but there is no comparison to actual color display. Alert merchandisers have discovered this simple fact and with the use of color increasing in magazines, advertisers are now aware of the power of color. To the Graphic Arts, color, in relation to its effect on vision with subsequent results on sales, means more telling impressions and greater printing profits. To S & V it means more opportunity to provide brilliant colors from "service-conscious" branches all over the country.

Sinclair and Valentine Co.

Main Office and Factory: 411 West 129th Street, New York 27, N.Y.

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| Birmingham | Chicago | Dayton | Indianapolis | Los Angeles | Miami | Nashville | Seattle |

S E R V I C E F R O M C O A S T T O C O A S T

Kindred, MacLean 20 Yrs. Old



This bronze plaque was presented to George C. Kindred, president of Kindred, MacLean & Co., recently by plant employees, at a company dinner marking the firm's 20th anniversary. All employees of the Long Island City company attended the affair at the Lotos Club in New York.

Murphy Talks to Estimators

Daniel Murphy of Daniel Murphy & Co., trade platemakers, New York, addressed the New York Printing Estimators' Club on the "Fundamentals of Offset Lithography," January 17 at Gramercy Tavern. About 60 attended, and Mr. Murphy answered questions from the floor which continued for about one and one-half hours. Angelo Pastorino, of the Murphy Co., also talked as part of the program.

Report Labor Settlements

(The following report is compiled from information released by the Lithographers National Assn., the National Assn. of Photo Lithographers, and from other sources—Ed.)

Agreements with locals of the Amalgamated Lithographers of America in a number of cities were reported during the past month.

Two strikes were settled, one in Milwaukee and one in Scranton, Pa. In Scranton, at Eureka Specialty Printing Co., a contract expired October 31, and several weeks of negotiation resulted in a strike on December 13. It was ended January 7 on the basis of \$6.70 to \$10.70 increase per week, depending on joint classi-

fication. The 37½ hour week was retained.

In Milwaukee, negotiations for a new contract to replace the one expiring December 31, resulted in a strike on January 7 in seven trade shops. Continued bargaining brought a settlement January 13. It provided a \$5 increase across the board, and covers only skilled classifications. A \$2 per week per employee contribution was made by the employers for a health and welfare fund to be administered by a joint committee with equal representation. There were no changes in hours, holidays, sick leave or vacations.

Washington, D. C. — One plant settled for an increase of 5c and 10c per hour for all employees with the breaking point at \$55 per week. Another plant in negotiation.

San Francisco—A settlement was reached providing 2 weeks vacation after one year, with pro-rated vacations for less than one year's work; time and one-half for first two hours overtime, double time thereafter, double time all day Saturdays and Sundays, triple time on holidays worked; seven paid holidays; 36¼ hour week, first night shift—31¼ hour week, second night shift—30 hour week, with 10c per hour premium for the second night shift. Contract effective until October 22, 1949.

Indianapolis—Vacations, approximately the same as San Francisco (above); overtime, same as San Francisco except double time for holidays; six paid holidays; 36¼ hour work

week, 10 percent night shift premium; welfare fund, \$1.25 per person per week beginning September 16, 1948. Contract effective until August 4, 1949.

Negotiations were continuing early in February at Philadelphia, Wilmington, Atlanta, Buffalo, and Boston, and pending in Providence, Portland, Ore., Baltimore and Seattle.

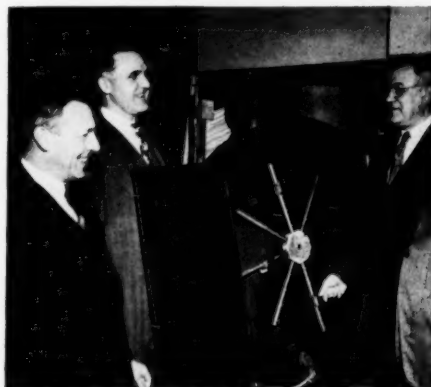
NAPL Issues Costs Volume

A study showing budgeted hourly rates for all lithographic cost centers, with complete supporting schedules, was to be issued for its members early in February by the National Assn. of Photo-Lithographers, Walter E. Soderstrom, executive vice-president, announced. The study, compiled by E. Ames Hilpert, CPA, head of the NAPL cost department, contains revisions in the light of the contract negotiations recently concluded in New York.

The association is also distributing to its members a 22 x 34" lithographed chart containing a complete survey of hourly wage rates, hours, overtime rates, shift premiums, vacations, etc., currently in effect in the industry in 40 cities. This chart will be revised and re-issued following the conclusion of labor negotiations in any of the major cities, Mr. Soderstrom said. Its purpose is to keep NAPL members completely informed on wage rates and related data in all major cities, he said. The first chart was to be issued February 1.

Open House at N. Y. Printing Week

Shown inspecting a plate whirler at the New York School of Printing are, L to R: Joseph F. Costello, president, Lanston Monotype Machine Co., Philadelphia, Theodore Hiller, instructor, and Gustave Zeese, Vandercook & Sons. Open House at the school was held January 19 as part of extensive Printing Week activities in New York. In addition to complete letterpress facilities, the school has offset cameras, platemaking equipment, and 17 x 22 Webendorfer and Harris offset presses. The latter was installed recently.



ANNOUNCING: THE COXHEAD COMPOSING MACHINE

Type composition for PHOTO-OFFSET!

DIFFERENTIAL SPACING

There is no need for the operator to compute. This amazing machine automatically spaces out each letter to its natural width and gives the appearance of metal-cast typography as in this copy you are now reading.

AUTOMATIC RIGHT HAND MARGIN JUSTIFIER

As the copy is "typed", another automatic mechanism spaces words so that the right-hand margin is evened with true typographic correctness...as you see in this copy.

CHANGEABLE TYPE

With a mere twist of a knob, you can instantly change the type face to any selection of many different sizes and styles.

THE TEXT OF THIS AD WAS COMPOSED ON THE COXHEAD "DSJ"

Now your customers will find photo-offset, in any quantity, much more economical, even when type composition is necessary.

The Differential Spacing produces the results you see in this copy....each character set in its natural width and space....automatically.

The new Coxhead Composing Machine provides you with instantly-interchangeable type faces and produces finished repro-proofs for all your type requirements. You can set in any size from 5½-point to 12-point and in any face....Bodoni, Garamond, Bookman, Sans Serif, and many others, in complete font. In addition, the Model DSJ Coxhead Composing Machine justifies mechanically. No need to compute letter-spacing or word-spacing. And the machine is so geared that copy can be set solid or leaded-out as much as desired.

Think of the advantages this machine offers you. You can set type for every offset job, from a post card to a catalogue. Jobs that were formerly too small to handle because of prohibitive typography costs can now be done profitably with the DSJ.

Many offset printers have already discovered how to produce high quality work at much lower cost by using the Coxhead Composing Machine. If you would like to know how it would save you time and money, send for complete facts including various specimens of Coxhead DSJ typography.

MODEL DSJ



A COMPLETE SELF-CONTAINED TYPE COMPOSING UNIT

A FEW OF THE MANY TYPE STYLES

This is a specimen of the Coxhead DSJ Bodoni Style available in all sizes.

Matching Italics are also available in the popular faces and sizes.

For Catalog work and similar typography an Alexandria Light Face Style in all sizes.

Even six point type for footnotes and form work in all their clarity.



RALPH C. COXHEAD CORPORATION

720 Frelinghuysen Ave., Newark 5, N.J.

Dunnagan Calls Young Men to G. A. Industries

THE printing industry's biggest problem, in the opinion of Carl E. Dunnagan, president of Printing Industry of America, is to develop a generation of young men qualified to make efficient use of the technical improvements which have marked graphic arts progress in recent years.

Mr. Dunnagan, who is head of Inland Press, a Chicago combination plant, addressed a January 21 banquet, staged by the Old Time Printers Association of Chicago, as a feature of that city's observation of Printing Week. Thirty members of the Chicago Lithographers Club occupied tables reserved by the club for the affair, while other prominent lithographers were scattered among the 1500 persons who filled the Stevens Hotel banquet hall.

"Education takes time and pains," said Mr. Dunnagan, "and we have got to start right now getting young men of high school age to think in terms of careers in printing. We need young men who have high I Q's, a scientific turn of mind and a willingness to understand and handle the more complex machines and procedures that are coming into our industry.

"And in return they are offered an expanding industry, interesting work, better than average security. Printing craftsmen are among the highest paid workers in all American industry. Their work is no monotonous, repetitive process. It requires skill, judgment, ingenuity, adaptability. And printing offers something else, heretofore heralded in such fields as aviation, electronics or chemistry. It offers them application of modern, scientific techniques to a field which is also creative and intellectual."

Referring to recent developments, he predicted that the photographic typesetting machine may become widely used in letterpress as well as lithography and gravure printing. Magnesium plates, he also declared, hold much promise for the future.

"Just consider the amount of centrifugal force that will be eliminated

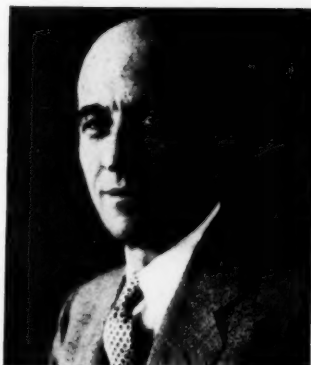
on the press," he said, "if we reduce the weight of a plate from 46 pounds to one and six-tenths pounds. You have to have a pretty strong press to hold 46 pounds, travelling at 50,000 revolutions per hour. And, if we design lighter presses for lighter plates, they will not cost so much and they can be a lot faster."

"Recently, too," he added, "I saw a plastic plate for offset which could be made from copy in five minutes, wrapped around a cylinder and set to running immediately. Before long, I am told, we may even have a relief plate not unlike it."

Chicago's growth as a printing center from the days of its first printer, John Calhoun, to the present, was reviewed by Howard G. Knowlton, partner in the Knowlton-Washburn Co., in a paper with the title, "From Johnny to Giant." Gradie Oakes, of Process Color Plate Co., and president of the International Assn. of Printing House Craftsmen, was selected for the annual eulogy of the printer's patron saint, Benjamin Franklin, a tradition always observed by the Old Time Printers Assn., of which Oakes is also president. W. K. Lunt, executive of W. F. Hall Printing Co., also spoke briefly as toastmaster and general chairman of the week's celebration.

Another feature of the observation was an exhibit of 41 rare lithographs depicting Virginia scenes in the 1850's arranged by the Chicago Historical Society in its museum quarters.

Joseph Skach of Esquire Magazine, president of the Chicago Craftsmen's Club, was chairman of the exhibits committee, in charge of this phase of the celebration. Roy J. Kirby of American Type Founders, headed another exhibits committee to arrange for displays of printing equipment in operation at downtown department stores. Co-chairman of the publicity committee were David B. Eisenberg of Graphic Arts Pub. Co., and Harry J. Owens of R. R. Donnelley & Sons Co.



VP of Lutz & Sheinkman

Joseph E. Machell (above) on February 14 joined Lutz & Sheinkman Co., New York, as vice-president in charge of production, the company announced early in February. Mr. Machell has had a long career in lithography, starting with the Schmidt Lithograph Co., San Francisco, in 1907. In 1919 he joined the Traung Label & Lithograph Co., that city, which later took part in the merger which formed the Stecher-Traung Lithograph Corp. of San Francisco and Rochester, N.Y. Mr. Machell went to the Rochester plant in 1934 where he was in charge of production until recently. At the Traung company he helped install the first four-color offset press ever built. He has been a speaker at many Litho Club and convention meetings.

Gets Third Four-Color

In an expansion program now underway, the Progress Lithographing Company, Reading, Cincinnati, is installing its third four-color offset press, matching in size a similar two-color press recently installed. Other new equipment includes a Lanston 48" overhead camera.

Party Honors Schulkind



David W. Schulkind, president of E. P. Lawson Co., New York, and Mrs. Schulkind were tendered an Aloha Party at the Hawaiian Room of the Hotel Lexington, New York, January 20 by Wm. J. Hourigan, Lawson treasurer. The Schulkind's were leaving on a trip to Hawaii.

"with Cheese *nothing tastes*
as good as *RITZ*
but **RITZ**"

BAKED BY NABISCO • NATIONAL BISCUIT COMPANY

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Falpaco Quality helps to *assure* Maximum Appetizing Appeal!

How to give a food product the same Maximum Appetizing Appeal *on paper*—in an advertising display—as it has *in reality*?

Edwards and Deutsch Lithographing Company of Chicago solved this problem most effectively for National Biscuit Company, in this way . . . they lithographed the RITZ CRACKERS car card, shown above, in ten colors on Falpaco 5 ply, coated one side, special coating for offset.

For, Falpaco Coated Blanks assure the finest reproduction and perfect register for fine halftones and multi-color work. They are famous for their blue-white color and exceptionally smooth finish. They are *specially coated* for offset lithography. They are also *specially coated* for letterpress. They help you to lower your production costs.

Ask your paper merchant for samples . . . and prices today!

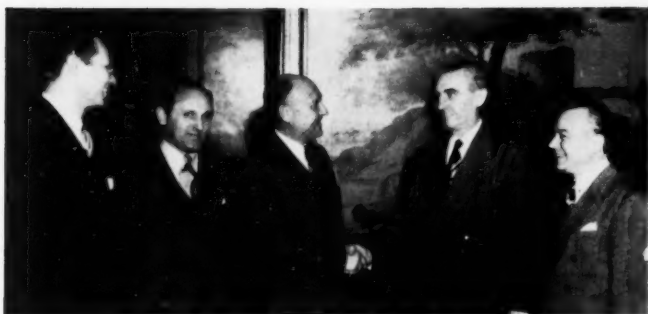
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FALULAH PAPER COMPANY

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LITHO CLUB NEWS



N. Y. Elects Maguire

Jack Maguire, Offset Engravers Associates, was elected president of the Litho Club of New York, January 26, succeeding Lawrence Littman, National Process Co. Photo shows Mr. Littman (left, center) congratulating Mr. Maguire. Looking on are the other new officers, L. to R., Jacques J. Tisne, Schlegel Lithographing Corp., vice-president; Gerard Urban, Brett Lithographing Co., secretary, and (at right) Angelo Pustorino, Daniel Murphy & Co., treasurer.

Members elected to the board of governors are, Mr. Littman, Arthur Fiehn, Meehan-Tooker, Inc.; John J. Kavanagh, Sweeney Lithograph Co.; Joshua W. Kempner, Lutz & Sheinkman; John Perrin, Brady Palmer Printing Co.; John Scharffenberger, Swart-Reichel, Inc.; William A. Shreve, Jersey City Printing

Co.; Hammond Sullivan, Woodrow Offset; Edward A. Zoller, American Color-type Co.; and Michael Annick, Rutherford Machinery Div.

The January meeting, at the Building Trades Club, featured the Kodak motion picture, "Photo-Lithography," with William Falconer of the company speaking briefly and answering questions.

Twelve new members joined the club. They are Rudolph Vitale, and Philip Barzumat, National Process Co.; William D. McGarvey and Arthur W. Morgen, Boro Offset Corp.; August E. Schneeberg, Meehan-Tooker; Raymond P. Kane, U. S. Printing & Lithograph Co.; Edward Pietruszka, Edward Blank and William S. Ellis, Uniform Printing & Supply; George A. McCarthy, Orco Cameras, Inc.; and Frank G. Belcher and Alfred F. McCarthy, Conde Nast Publications.

Plan NALC April Convention

Plans for the annual convention of the National Assn. of Litho Clubs, to be held April 29 and 30, were to be further advanced by officers of the association meeting February 19 at the association offices, 317 West 45 St., New York. The convention is to be held at the Mayflower Hotel, Washington, D. C.

Officers of the NALC are Albert Tucker, Washington, president; James J. Spevacek, Chicago, first vice-president; Ed. W. Harnish, Boston, second vice-president; Frank G. Poll, Connecticut Valley, treasurer; and William J. Stevens, New York, executive secretary.

Grant Speaks at Twin City

Don Grant, Harris-Seybold Co., Cleveland, addressed the Twin City Litho Club January 27 on the subject of how to make deep etch plates. Accompanying his talk with a dem-

onstration of the various steps in the process, Mr. Grant attempted to take the "mystery" out of the procedure. The meeting was held at the Criterion Cafe, St. Paul, Minn., and was attended by 34 members and guests.

E. J. Seiberlich, Minnesota and Ontario Paper Co., Minneapolis, was admitted to club membership.

St. Louis Adds Members

There were 24 members at the January 6 business meeting of the St. Louis Litho Club. O. T. Hallenberg of Hallenberg Press and W. Brune of Johnson, Inc., were enrolled as new members.

The next meeting was to be February 3rd when the Eastman Kodak Film, "Photo Lithography," and the Harris-Seybold film, "A Better Run For Your Money," were to be shown. Representatives from both companies were to conduct a question and answer period.

LITHO CLUB GUIDE

BALTIMORE

Lloyd Ford, Secy.
Harrigan Roller Co.
311 Guilford Ave. Baltimore 2, Md.
Meets 3rd Monday, Park Plaza

BOSTON

Joseph H. Ulrich, Secy.
Spaulding-Moss Co.
42 Franklin St., Boston
Meets 2nd Wed., Hotel Gardner

CHICAGO

Lester Von Plachecki, Secy.
Columbian Lithographing Co.
547 S. Clark St., Chicago 5, Ill.
Meets 4th Thursday, Bismarck Hotel

CINCINNATI

Max Birri, Secy.-Treas.
The Palm Bros. Decal Co.
Regent, Lexington & Spencer Ave.
Cincinnati 12, Ohio.
Meets 2nd Tuesday.

CLEVELAND

Sol D'Allesandro, Secy.
Horn & Norris, Inc.
2729 Prospect Ave., Cleveland
Meetings announced locally.

CONNECTICUT VALLEY

Roger Bartlett,
Meriden Gravure Co.
Meriden, Conn.
Meets 1st Friday, March, May, Sept., Nov., and sometimes other months. City Club, Hartford.

DAYTON

Edward Bode, Secy.
Standard Register Co.
107 Campbell St., Dayton
Meets 1st Monday, Suttin's Restaurant.

DETROIT

F. Wheeler Callender, Secy.
Calvert Litho Co.
2100 Grand River, Detroit 1.
Meets 2nd Thurs. at Carl's Chop House.

MILWAUKEE

Ernest S. Blaha
Doris Johnson
2551 N. 7th Lane, Milwaukee 6, Wis.
Meets 4th Tuesday at the Boulevard Cafe.

NEW YORK

Gerard L. Urban, Secy.
Brett Lithographing Co.
Skillman Ave. & Pierson Pl.
Long Island City 1, N. Y.
Meets 4th Wednesday, Building Trades Club
2 Park Ave.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street,
Philadelphia 6.
Meets 4th Monday, Poor Richard Club, 1319 Locust St.

ST. LOUIS

Harold Rohne
Letterhead & Check Corp.
2940 Benton St.
Open meetings in Feb., April, June and Aug

SAN FRANCISCO

Wm. Fennone, Temp. Secy.
Lehmann Prtg. & Litho. Co.
2667 Greenwich St.
San Francisco, Calif.

TWIN CITY

Elwood Osberg, Sec'y.
Mono Trade Co.
213 S. 6th St., Minneapolis
Meets last Thursday of month.

WASHINGTON

Tom Halford, Sec'y.
Sauls Lithograph Co.
1731 — 14 St., N. W., Washington 9, D. C.
Meets 4th Tuesday, Hotel 2400 (N.W. 16th St.)

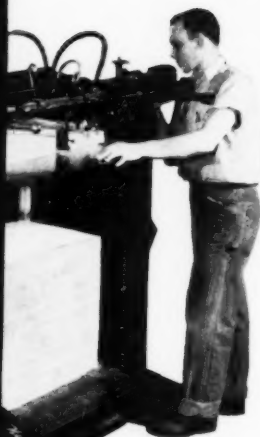
NAT'L. ASS'N. OF LITHO CLUBS

Wm. J. Stevens, Exec. Secy.
317 West 45th St.
New York 19, N. Y.

FOR PAPER
YOU'RE SURE OF-

make sure it comes in

*the yellow wrapper
with the blue stripes*



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MADE IN U.S.A.

Jobs run smoother and faster when you use *pre-tested* Nekoosa Bond. Nekoosa lies flat. No curls. No wrinkles. That makes for fewer press-stops—and more profits. No wonder so many printers and lithographers like to work with the paper that comes in the yellow wrapper with the blue stripes!

NEKOOSA-EDWARDS PAPER CO.
PORT EDWARDS, WISCONSIN

Conn. Hears Capello



Anthony Capello

Anthony Capello, superintendent of Jos. Hoover & Sons Co., Philadelphia lithographers, and first president of the Litho Club in that city, addressed the Connecticut Valley Litho Club, February 4 at the City Club, Hartford. Recalling early days in the lithographic industry, Mr. Capello described many incidents which occurred since he was apprenticed in 1906 to the Gray Lithograph Co. in New York. After working in a number of plants, he joined his present firm in the 1920s to handle the job of converting from stone lithography to photo-lithography and offset.

The Eastman Kodak film "Photo-Lithography," introduced by Jack Groet, was another feature.

Over 100 attended the meeting.

Plans are being completed for the annual Ladies Night to be held Saturday, March 19 at the Red Barn, north of Springfield, Mass. The club's next regular meeting is scheduled for April 1.

At that time Edgar Pickles, Livermore & Knight Co., Providence, R. I., will speak, and the Harris-Seybold movies, "A Better Run for Your Money" and "How to Make a Good Impression," will be shown.

Boston Hears Cornell

Arthur Cornell, chemist with Forbes Lithograph Mfg. Co., Boston, was the speaker at the January 12 meeting of the Litho Club in that

DuBray Heads Conn. Club



Clifford DuBray

Clifford DuBray (above), in charge of platemaking at Brooks Bank Note Co., Springfield, Mass., was elected president of the Connecticut Valley Litho Club, February 4. He succeeds Harold Kjoller, Rich Lithographing Co., Chicopee Falls, Mass.

Michael Pagliaro, Polygraphic Co. of America, North Bennington, Vt., was elected first vice president; Edson Pierce, National Printing Co., Thompsonville, Conn., second vice president; John Schechterle, Brooks Bank Note Co., secretary; and Walter Dulak, Rich Lithographing Co., treasurer.

Directors are: Joseph Siracusa, A. D. Steinbach & Sons, New Haven; Neil McKirdy, Davidson & McKirdy, Hartford; Robert Erwin, Hubbard, Inc., Bridgeport; Frank Holloway, General Offset Printing Co., Springfield; and Mr. Kjoller. Frank Poll continues as chairman of promotion.

city. He spoke on color matching, and also on the Lithographic Technical Foundation. He was assisted in the presentation of numerous displays by Willard Greenwood, also a Forbes chemist.

The value of the thorough understanding of a color system such as the Munsell or Ostwald, all through a lithograph plant as well as to the color matcher, was stressed. Short cuts and accuracy of color matching were demonstrated by the use of the metric system and the percentage evaluations of formulas.

A survey of the work of the Lithographic Technical Foundation showed that 16 scientists are now engaged in lithographic research at Glessner House in Chicago under a budget of about \$150,000 this year. Tone control from the gallery, platemaking

and pressroom is receiving main emphasis. Research is also going on in new equipment and processes and a new survey is being made of off-set blankets.

Capital Holds Paper Program

A program centered around paper making processes was held by the Washington Litho Club at its January 25 meeting at Hotel 2400, Washington, D.C. Two motion pictures were shown: "A Short Course in Paper Making," sponsored by the P. H. Gladfelter Co. and "World Behind a Watermark," by Nekoosa-Edwards Paper Co.

Morris Kantrowitz and Robert H. Simmons of the Government Printing Office then spoke, discussing the various types of papers, and technical aspects of paper as related to lithography. A question and answer period followed. About 90 attended the meeting, which president William Heintz reported as a "good crowd."

Charles G. Weber, of the paper division, National Bureau of Standards, who was originally scheduled to speak at the meeting, died of a heart attack January 19.

The club's next meetings were to be Tuesday, February 22 and Tuesday, March 22, at the same place.

Balt. Oyster Roast in March

The annual oyster roast held by the Litho Club of Baltimore is planned for Saturday, March 19, the club announced, and this event is to replace the regular monthly meeting for that month. The oyster roast will be held at the Arundel Boat Club, Baltimore. Lloyd Bowden is chairman.

The club also planned a regular meeting on February 21, at the Park Plaza Hotel, with a program to be announced locally.

On January 18, the club joined with the Graphic Arts Assn., and the Baltimore Craftsmen for a dinner meeting celebrating Printing Week. Harry Gage was the speaker, and the members of the senior class at the Mergenthaler Vocational School of Printing were guests.



1909

was only Yesterday

This is our 40th Anniversary, but it seems only yesterday that Philip A. Hunt Company set up in business.

Years pass quickly, pleasantly, when you put your effort into work that you like—and that's how it's been with us.

For 40 years, we have worked to produce better photographic chemicals, perfect our manufacturing processes, maintain dependable service and happy customer relations.

Our facilities have been progressively expanded to meet the constantly growing demand for Hunt Quality Controlled Chemicals, and now, on our 40th Anniversary, we can point with pride to yet another addition to our establishment—the newly-erected Hunt plant at Palisades Park, New Jersey.

Fine as this is, however, we look upon it only as a jumping-off spot to bigger things. We're pulling on "seven-league boots" . . . to get to places way ahead, where we can serve more and more customers—with service that's unexcelled.

1909 seems only yesterday. We've spent a great day . . . but tomorrow is going to be better yet!



ESTABLISHED 1909

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BROOKLYN 22, N. Y.

PALISADES PARK, N. J. • CHICAGO, ILL. • CLEVELAND, OHIO • CAMBRIDGE, MASS. • LOS ANGELES, CALIF.



The Philadelphia Quiz Panel members, L. to R.: A. D. (Pat) Kirkpatrick, Joe Hickey, moderator, Charles Work, Ronald I. Drake, Walter Kaiser, Vincent Subenski, Leonard Starkey, and Joe Winterburg.

Philadelphia Holds Annual Quiz Program

WELL over a hundred persons attended the annual Quiz Night held January 24 at the Poor Richard Club by the Litho Club of Philadelphia, and questions covering all phases of shop operations were discussed for more than two and one half hours. A panel of experts, most of whom were Philadelphia club members, handled the questions. They were: Walter Kaiser, Edward Stern & Co., camera; Leonard Starkey, Ketterlinus Lithographic Mfg. Co., dot-etching; Charles Work, Graphic Arts, Inc., platemaking; A. D. (Pat) Kirkpatrick, Rapid Roller Co., presswork; Vincent Subenski, Superior Printing Ink Co., inks; Joseph Winterburg, Phillips & Jacobs, chemicals; and Ronald I. Drake, Champion Paper & Fibre Co., paper. The moderator was Joseph Hickey, Cuneo Eastern Press.

Sample Questions:

What causes curling in the edges of strip film? Dirt on the base to which it is stripped, is commonest cause. Grease, fingerprints, prevent good adhesion. Variations in fixing bath formula can cause trouble. Too much handling and too much lifting are causes.

What are the problems in handling Champion Kromekote paper? Unlike common coated stocks, Kromekote is cast coated and highly absorbent. Inks must have high resin content because paper is so "thirsty." First color down dries fast. Succeeding colors must be more volatile as drying slows considerably on successive colors. A new water and soil resistant sheet, named "Kromekote 1063," is now being tested to meet demand for less absorbent sheet. It is as far toward non-absorbent sheet as present is

toward absorbent. It has higher gloss and excellent bond with ordinary gloss inks. Inks on it do not smear nor scuff easily. Kromekote is not likely to be made with high gloss on two sides, although this might be a later development.

How does a counter-etch differ in action from a final etch? The first is to clean and sensitize the plate, the latter to desensitize.

What are the dangers in adding too much ammonia to fountain solution? The action of ammonia is to preserve the coating from spoilage. Too much reduces sensitivity to light, requiring longer exposures. Stick to accepted formulas. Control of contrasts on plates should not be attempted by manipulating ammonia in fountain.

What is a good fountain formula? Consensus was a preference for known trade product. Remember that if a certain pH is recommended, it applies only to its own particular solution, not to all solutions. (One panel member remarked that when he started in the business he saw many bottles which had no labels. "I like to read the labels on bottles I use," he said.)

Do imperfections of Philadelphia city water affect developing solutions? At Edward Stern & Co., it could not be used in Optak process, and a filtering system has been installed. Boiling of water was recommended.

Should plates be pre-etched? Yes, when humidity is over 55 percent.

Will web-fed offset presses eventually replace the small sheet-fed press? The opinion was expressed that web-fed presses could handle 70 percent of current type of production. Web is suitable for runs of 15,000 up to 4 or 5 million. Web is much faster, quality is generally comparable, can run with virtually no water at 8 to 10,000 per hour. Coated stocks usually not handled on web. Investment in a web press is very high, they require more experience, errors are more costly. General outlook thought bright.

What causes an albumin image to crumble or walk off after short run?

Under exposure. Improper counter-etching, allowing foreign material to remain under image. Coating too heavy. Unbalanced bichromate formula causing image to crystallize.

Why do halftone positives sometimes develop yellow stain in dot etching? Improper developing or insufficient washing.

How can roller stripping be prevented? Often caused by the sheet being smaller than the plate. The ink builds up in the plate areas outside the sheet. Prevention: carry more water on ends of rollers. Cure: remove rollers and clean. Treat all steel drums with nitric acid solution (1 oz. to 16 or 32 oz. water.)

What are the advantages of a light integrator? It totals up the exposure light to a predetermined amount. Can assure exact exposure regardless of line fluctuations or other circumstances. But the photo tube must receive the amount of light which is representative of the amount reaching the photo emulsion.

In printing on a multi-color press, how can the desensitization of last colors from the first color down be prevented? Go over the form rollers in last units with mild acid solution on cotton about every 8 to 10,000 impressions. This keeps plates printing sharp and clean: Ink tack must be lowered.

Can magenta negatives be grouped for exposure? Yes, as long as densities are within comparable ranges.

Why does developing ink thicken? Often caused by leaving cap off can. Should be shaken before use as carbon particles tend to settle.

Cinn. Club Discusses Proving

A round table discussion on proving press proofs and the press sheets of production presses was held at the January 11 meeting of the Cincinnati Litho Club. The discussion was under the leadership of William Jones, Cincinnati Lithographing Co. Frank Petersen, educational chairman, was unable to preside due to an attack of laryngitis. Two members joined



LAKE IN THE MOUNTAINS by Adolph Dehn



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With this handsome lithograph by Dehn, Mohawk inaugurates a new series of fine examples of graphic art.

Mohawk Vellum

Designed for economy, this attractive Vellum is stocked in a bright white and eight delightful colors. It is suitable for either offset or letterpress. It furnishes a fine background for good printing where cost is a limiting factor.

MODERN LITHOGRAPHY, February, 1949

the club; Paul W. Dorst, lithographic consultant, and Saul Bell of Bell-Hortenstine Co. Guests included Robert Coy, Sinclair & Valentine Co., and Art Ballintyne, Rapid Roller Co. The meeting was held at the Hotel Gibson.

The club's next meeting, at the same place, was to be February 8 when a demonstration of the processing of a tri-metal plate was to be held.

Milw. Sees Brauer Demonstration

A demonstration of camera work, color correction, and platemaking at the trade plant of Brauer & Son, was the highlight of the January 25 meeting of the Milwaukee Litho Club. Ernest S. Blaha, Dosie & Johnson Co., club secretary, reports. Brauer employees were on hand to explain various equipment and processes, and Louis Szele demonstrated a newly installed camera.

Prior to the visit a business meeting was held at the Miller Inn, where 54 members and guests attended. Guests included Joseph and William Brauer, of Brauer & Son. Roy Tenge, Western Printing & Lithographing Co., club president, and Roman Kaczmarek, Dosie & Johnson Co., past president, were selected delegates to the April convention in Washington of the National Assn. of Litho Clubs. Harry Quadracci, W. A. Krueger Co., was named as an alternate.

For the February 22 meeting, three representatives of the Printing Machinery Div., Electric Boat Co., manufacturers of the EBCo offset press, are to present a discussion on offset press designing and engineering problems. The speakers are Harold Gegenheimer, Peter Rice, and C. A. Harwood.

The club's March meeting is to feature a showing of the Eastman Kodak Co. motion picture "Photolithography."

Sixty-two persons attended the club's December meeting, secretary Ernest S. Blaha, reports. Following a business meeting, the annual Christmas party was held at Miller Inn.

Chicago Club Elects Julin



William N. Julin

William N. Julin of Gunthorp Warren Printing Co., was elected president of the Chicago Lithographers Club at the annual business meeting, January 27. Carl J. Erickson of Gerlach-Barklow Co., Joliet, was chosen vice-president. William O. ("Toby") Morgan, general manager of the Chicago Lithographic Institute, was selected as treasurer, while Lester von Plachecki of Columbian Lithograph Co., was re-elected secretary. The meeting was at the Congress Hotel.

President Julin, who has served as the club's vice-president the past year, is manager of Gunthorp Warren's offset department. Entering their employ over 15 years ago he was given the responsibility of organizing and developing this branch of the firm's activities, when they entered the lithographic field in the fall of 1933.

Mr. Julin succeeds James J. Spevacek of Western Electric Co.'s printing plant, who was head of the Chicago Club for the past two years. During this period the membership has increased from a handful to over a hundred.

Mr. Spevacek was one of three delegates appointed to represent the Chicago club officially at the forthcoming convention of the National Association of Litho Clubs in Washington, D. C., the other two delegates being the club's new vice-president, Mr. Erickson, and Martin Wezeman of Columbian Lithograph Co., a past president of the Club.

Other business before the Chicagoans included action to ratify certain changes in the constitution covering voting eligibility of active and associate members and to revoke a provision which had limited the total number of associate members to 20 percent of the total active members.

Another feature of the evening was the presentation of an honorary membership certificate to Charles Rahn, who retired during the past year from active duty at the Regenseiner Corp. plant. Similar honorary memberships were slated for presentation to two other retired lithographers, Andrew J. Knopf, formerly with the Meyer-cord Co., and Albert Hoffman, formerly with Weber Lithographing Co. This ceremony, however, was deferred until both return from Florida vacations.

Details of plans for the Ladies Night party at the Morrison Hotel, March 5, were also discussed.

Detroit Hears Hohenthanner

Royal Hohenthanner, of G. Cramer Dry Plate Co., St. Louis, was the speaker at the January 13 meeting of the Litho Club of Detroit. Speaking on late developments in photo-mechanics, he discussed fluorescent lighting for the process camera, photographic proofing in colors, light integrators, and densitometers.

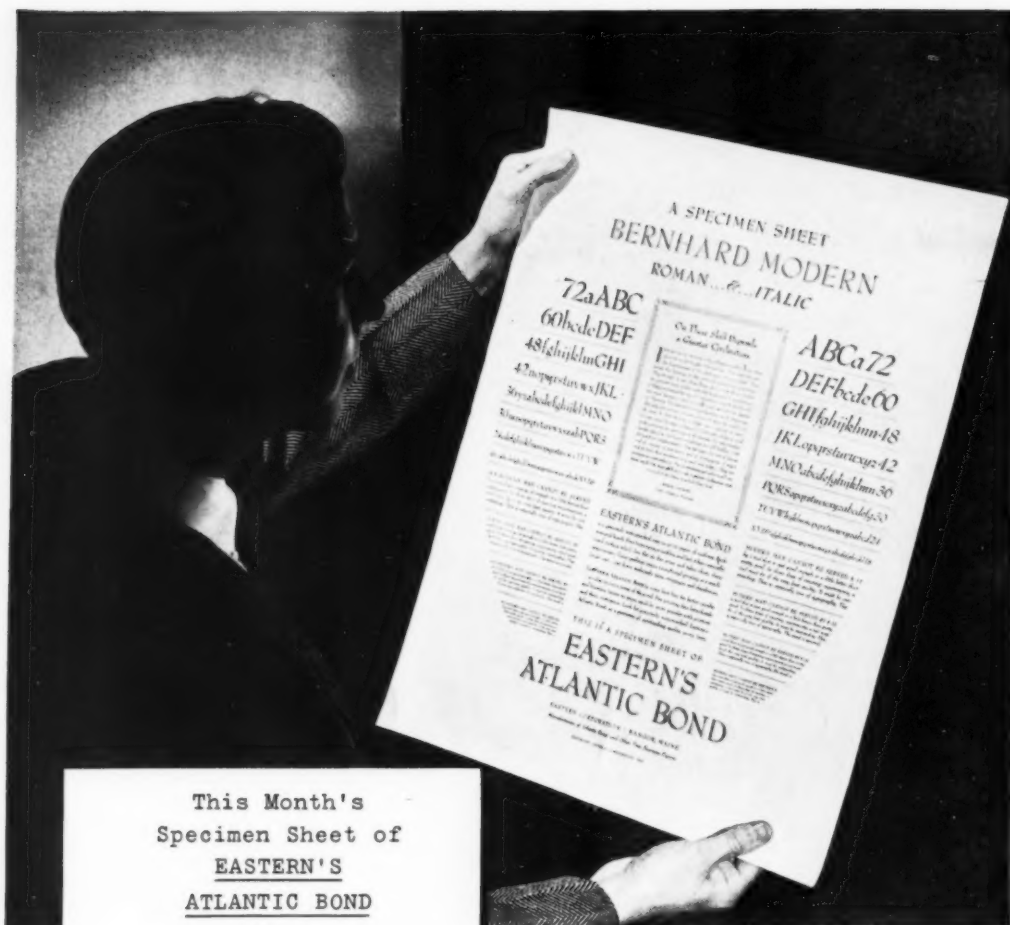
The meeting, at Carl's Chop House, was attended by 60 persons.

The club's next meeting was to be February 10 when Mrs. DeLarno, of Litho Plate Grainers, was to speak on graining.

The club selected Bruce Bivens and Larry Tanke, as delegates to the April convention of the National Assn. of Litho Clubs, in Washington.

480 at Phila. Affair

The annual Ladies Night and dinner-dance of the Litho Club of Philadelphia, held January 15, drew a record crowd of 480 members and guests. A large number of prizes were awarded, and music and entertainment were provided. The affair was held at the Bellevue-Stratford Hotel. Delegations from New York and Baltimore were also present.



This Month's
Specimen Sheet of
EASTERN'S
ATLANTIC BOND
shows
an arrangement of
Bernhard Modern Type

DURING the month of February, Eastern Corporation is distributing to printers and buyers of printing a specimen sheet of *Eastern's Atlantic Bond* which shows an arrangement of Bernhard Modern Type. This sheet was designed by G. H. Petty, a typographic designer of Indianapolis, Indiana, whose originality and personal interest in perpetuating Eastern's specimen sheet series caused him to submit the layout for this sheet.

Just as printers recommend Bernhard Modern Type for out-of-the-ordinary typographical arrangements, they recommend Eastern's Atlantic Bond for exceptional paper. Crisp, crackling, and genuinely water-marked, it offers a better value in printability, uniformity, and dependability. Free from waves, wrinkles, and lint, it flows through the press with less trouble, fewer shutdowns, and with less time out for makeready.

If you, as one who specifies paper or printing, are interested in this specimen sheet of Eastern's Atlantic Bond displaying Bernhard Modern Type, a request on your business letterhead will receive prompt attention from one of our Paper Merchants or our Advertising Department.



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Makers of Atlantic Bond and other Fine Business Papers

EQUIPMENT

SUPPLIES, SERVICES, BULLETINS

ATF Handles Vandercook Line

Four more Vandercook proof presses have been added to the line carried by American Type Founders Sales Corp. according to a joint announcement by Vandercook & Sons, Inc. of Chicago and ATF. These are added to the eight already being handled by ATF exclusively in the U. S.

Among the models turned over to ATF is the No. 4 Vandercook, equipped with power ink distribution and suitable for forms up to 14" x 18", used for reproduction proofs. Another is the No. 4T, used for pulling transparent proofs on cellophane and glassine. The transparencies produced on this machine are used in the production of lithographic plates and rotogravure cylinders and are made from either type or halftones on both sides of the transparent material, with both sides in register.

Booklet Offers Sales Ideas

A booklet telling how a company can organize a promotion campaign built around an anniversary of its founding, has just been issued by Dennison Mfg. Co., Framingham, Mass. The booklet shows how lithography and printing can be used by such companies, and contains reproductions of a great deal of literature used by companies in observance of their birthdays. Such items as packaging, advertising, publicity, window displays, convention exhibits, catalogs, sample books, circulars, correspondence and stationery, company magazines, special anniversary publications, motion pictures, uniforms, truck panels, shipping tags and address labels, are included. Actual samples of stickers, tags, labels, and other small pieces are tipped into the

booklet. The title of the booklet is "How to Make the Most of Your Anniversary," and copies are available from the company.

New Reducing Medium

Etch-A-Dine, a new reducing medium for both photographic prints and negatives has been introduced by Jamieson Products Co., 219 Avenue F, Redondo Beach, Calif. The product allows smooth reduction of broad areas, as well as fine lines, the company claims. The active ingredient is iodine, and various reducing speeds can be obtained with etching solutions offered in both fast and slow types, with various strengths in each type. The reducer is brushed on.

Buys Young Bros. Co.

The industrial oven business of Young Brothers Co., Detroit, manufacturers of ovens for metal decorating and other industrial uses, was purchased by the Foundry Equipment Co., Cleveland, Charles A. Barnett, president of the latter company announced during January. The Foundry Equipment Co., will operate Young Brothers Co., under that name, and will continue the manufacture, sale and installation of Young Brothers ovens. The Young Brothers Co., was organized in 1896.

New Miller Booklet

The Miller Printing Machinery Co., Pittsburgh, has just issued a new eight page booklet describing the Miller 27 x 41 SY single color automatic press. The booklet is illustrated and presents specifications, floor plan, inker diagrams and other information. The new booklet is available upon request to the company.

New Waterproof Board

The Hobart Paper Company, Chicago, has announced a new water-proofed outdoor poster board, trade-named, "Repello Board," and which, according to the manufacturer, provides a whiter, more repellent board at a price markedly lower than any water-proofed board or waterproofing process now in use. Samples are available for testing, along with prices, on request.

A patented process which introduces the water-proofing agent in the early stages of processing, makes this water proofing agent an integral part of the board. This is in contrast to conventional methods of manufacturing where the water-proofing agents are applied as a surface coating after the board is manufactured. Thus one manufacturing process is completely eliminated by the new Hobart process. The board has a finish offering the finest reproduction qualities, the company asserts.

The new board is available for immediate delivery in stock sizes 45" x 60", or 34" x 44", in .042 caliper point weight. Larger sizes are available on special order. The board has been tested for about two years.

Rollers For Heat-Set Inks

Synthetic rubber rollers compounded for effective handling of heat-set and other new types of inks, are described in a folder just issued by Ideal Roller & Mfg. Co., E. B. Davis, vice president, announced. The rollers are made for all types of printing and lithography, as well as for coating, varnishing, and other operations. Copies of the folder are available from the company at 2512 W. 24 St., Chicago 8, or 21-24 39th Ave., Long Island City 1, N. Y.

THE FINAL PROVING TESTS THE QUALITY



Before a job leaves your shop you make sure that it is a faithful reproduction of the copy.

THE FINAL TESTING PROVES THE QUALITY



Before a chemical leaves our Plant it must pass highly exacting quality-control tests.

Through four generations, Merck and its predecessors have been producing chemicals for the specific needs of the graphic arts. Merck experience, added to your experience, means better results.

MERCK CHEMICALS for the Graphic Arts

MERCK & CO., Inc. RAHWAY, N. J.

Manufacturing Chemists

New York, N. Y. • Philadelphia, Pa. • St. Louis, Mo.

Elkton, Va. • Chicago, Ill. • Los Angeles, Calif.

In Canada: Merck & Co., Ltd. Montreal • Toronto • Valleyfield



Announce Photo Standards

American Standards for 24 chemicals of "photographic grade" have just been approved by the American Standards Association and published for use by chemical manufacturers, processors of photographic materials, photographers who mix their own processing solutions, and manufacturers of photographic film. These are the first in a series of American Standards which will define the exact grade of all commonly used types of chemicals to assure good results in processing of photographic materials. Work on 28 additional standards is now going forward and it is expected that completed editions will be available within the next few months.

These standards for developing agents, alkalies, sulfites, restrainers and antifoggants, fixing agents, acids, hardeners, and a group of miscellaneous chemicals, are needed because even a small amount of certain impurities may have a harmful effect, the association stated. Some of the harmful substances limited by the new American Standard specifications are chemical reducing and sulfiding agents which can cause fog or stain when present in developers; chemical reducing and sulfiding agents which can produce fog or stain when present in fixing baths; powerful restraining agents; excessive silver halide solvents in developers; catalysts capable of accelerating the deterioration of photographic solutions and precipitate-forming compounds; and insoluble matter.

Copies of the 24 American Standards for Photographic Grade Chemicals are available from the American Standards Association, 70 East 45th Street, New York 17, N.Y. at 25 cents each.

Paper Made From Straw

The Kinsley Chemical Co., Cleveland, Ohio, says it has developed a method of manufacture of paper entirely from straw instead of wood pulp. The firm maintains it has licked old problems of expense and dissatisfaction by producing a long fiber that gives strength, endurance and quality to straw paper.

The process was demonstrated recently for the first time on a commercial basis at Chemical Paper Mfg. Co., Holyoke, Mass., with a run of several tons of newsprint.

H. Lee Kinsley, president of the Cleveland firm, emphasizes that the new straw paper is not a substitute. "Straw paper is a new source for fine paper fiber," he declared. Kinsley reports plants built to use the process, which he says calls for standard equipment, can turn out paper to sell 40 to 60 per cent below wood pulp paper.

He is so enthusiastic that he is laying plans for construction of a \$500,000 addition to his own plant to provide space for manufacture of the chemical used in the process.

Developer of the new process is Edward R. Timlowski, who began experiments in 1942 as an auxiliary to the company's interest in chemicals for the paper industry. He examined many annual growths, such as cotton, corn stalks, soya bean straw, wheat straw and ramie, searching for high yields of fiber. Because of its abundant supply, wheat was finally selected.

Booklet on Printed Circuits

Printed circuits have emerged from the experimental stage and have become a practical technique for mass production of electronic devices, the National Bureau of Standards Reports. As a result of increasing interest in this rapidly developing electronic art, a technical symposium was held last year by the Aeronautical Board's Radio and Electronics Committee under the technical supervision of the National Bureau of Standards. Twenty-two papers were presented on the status, applications, and limitations of printed circuits. The proceedings of the symposium have been published in a booklet, *New Advances in Printed Circuits*, which is now available.

Topics presented by representatives of industry and government Laboratories include the status of printed circuits; conductive silver preparations, printed resistors; trends in military communication; vitreous-enamel dielectric products; printed electronic components on glass, plas-

tics, and other nonconductors; imprinted circuit inlays; spraying techniques; mechanization of electrical wiring; die-stamped wiring; and typical commercial applications. The booklet concludes with a summary of the subject and a discussion of the important technical questions raised in the symposium.

New Advances in Printed Circuits, NBS Miscellaneous Publication M 192; 18 chapters, 73 two-column pages, 43 illustrations, 6 tables; available from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D.C., 40 cents per copy.

P. & J. Adds Deep Etch Line

Phillips & Jacobs, Philadelphia, recently announced a complete line of prepared deep etch chemicals. These include all the prepared chemicals necessary for the production of deep etch plates on zinc or aluminum.

According to the manufacturer, these chemicals will be positive in action and will help to lessen plate spoilage.

The company also announced that the Process Supply Co., Baltimore, will act as selling agents for them in Maryland and the District of Columbia. Stocks of film, chemicals, accessories, etc., are now available in Baltimore. The firm also has an outlet at Pittsburgh. Joseph H. Winterburg is general manager.

Eastman Issues Booklet

A booklet "Kodak Materials for the Graphic Arts" has just been issued by the Graphic Arts Sales Div., Eastman Kodak Co., Rochester. The covers are lithographed in four colors. The line of Kodak photographic materials for the graphic arts is described and many of their uses are illustrated.

Folder on Dry Spray

A folder illustrating and describing the IDS dry spray unit has just been issued by the International Dry Spray Corp., 144 W. 19 St., New York. The spray unit, utilizing dry powder, can be attached to any type of offset or typographical press, the folder states.

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S E R V I C E F R O M C O A S T T O C O A S T

Announce New Spray Model

Payne & Craig Corp., New York, recently announced a new junior model of the Craig Dri-Spray, the G34. It is designed for automatic intermittent spraying, for letterpress and offset, sheet sizes up to 34"x48".

Several new improvements are featured in this model. According to the manufacturers, a transparent tank allows the operator to see the supply of powder at all times, it can be refilled and regulated while operating, and the spray tube is mounted on the rear jogger wing, insuring cleanliness, and it sprays across the entire sheet evenly under low pressure.

New Control for Carbons

The Frank Miller Laboratories, 846 N. Fairfax, Hollywood, Calif., specializing in carbonyl-type prints from color films furnished, has just developed a new technique for controlling color in local areas of carbonyl-type prints. It is known as the "local control" system.

This system is photographic and preserves all the texture of the original, yet leaves no edges, color-fringes, or other tell-tale defects, according to the laboratories.

Offer Heat Seal Booklet

Nashua Gummed and Coated Paper Co., Nashua, N. H., has just issued a new technical manual, "Nashua's Heat Seal Papers." This booklet deals with the subjects of dry labeling, taping and wrapping, with heat instead of water moistenable adhesives. A copy may be obtained from the above company free of charge.

New Bartels Lacquer

Gordon Bartels Co., Rockford, Ill., manufacturer of coatings, chemicals and inks, on February 1 announced a new moisture-resisting deep etch lacquer, made from a new type of vinyl resin. The product provides greater image holding power and cannot be dissolved readily in normal thinner used in lithographic pressrooms, it is claimed. Tests have shown that the new lacquer gives a long plate life, the manufacturer says.

A new Bartels 1949 catalog is now

available, containing full information on this and other products.

GREASING OF LITHO INKS

(From Page 32)

perhaps a standard laboratory test can be adopted.

Acknowledgments

The Printing Ink Research Institute is indebted to a number of member companies for suggestions. In particular, useful comments and suggestions were made by G. L. Erikson,

Braden-Surphin Ink Co., Cleveland; C. W. Gerlach, Capitol Printing Ink Co., Washington, D. C., and John Braznell, Braznell Co., St. Louis.

Many helpful discussions were held with R. F. Reed and P. J. Hartsuch of the Lithographic Technical Foundation and with H. J. Wolfe of Kienle and Co., Brooklyn, N. Y.

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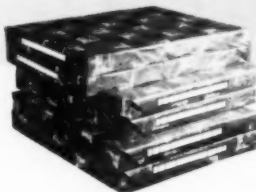
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NATION'S HERITAGE

(Continued from Page 35)

some extent in future issues.

The book was printed on press sheets 33 x 50", although the second issue's offset sections will be done on sheets double this size. The volume is sewed in signatures of eight and 16 pages and case-bound in cloth, using Holliston's Classic grade linen. Lacquering on the cover was by Perfect Finishing Co., New York, and the binding work was by Russell-Rutter Co. Most of the binding was reduced to hand operations because of the large size of the volume.

The design of the book was planned to sustain maximum interest once the book is opened. Solid blocks of introductory copy in each article are kept to a minimum. Pictures are depended upon almost entirely to get the message and information across, and brief captions are used. Layout is simple, forceful, and utilizes a large amount of white space. Type faces were selected to fit the subject matter, although in the second edition Caledonia will be used in all text, with display types selected to fit the subject.

Editor Heimann, speaking to the Ben Franklin Study Club of The Navigators, New York graphic arts group, in January, expressed his opinion that the offset sections provided better results in general than did the other sections. "We will definitely move in the direction of offset in the future, because of its flexibility in conjunction with layout, the feel of its paper, and the wider variety of paper stocks available," he said. With offset, diagonals, angles, and other layout devices are a scissors job rather than a metal job, he said.

The publication will always use coated stock, however, in some sections, to contrast with offset stocks and to offer a diversity for the reader.★★

SALES FORUM

(Continued from Page 29)

black as far as his financial standing with the company is concerned.

Mr. Ash: Is there any merit in compensating salesmen with an extra commission in the event that they are able to sell the job with a higher per-

cent of profit than you would ordinarily get on a job?

Mr. Mayer: Definitely not in our organization. We give them what we believe are fair prices to work with.

Mr. Fay: I take the opposite view; as long as the company has control over the amount a man may add. Because this business of estimating lithography has yet to become an exact science . . . and the man out in the field sometimes by a little ingenuity can offer something extra in service or satisfaction.

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Mr. Winship: The salesman doesn't price the order, we price it. If the salesman needs the business to keep in the black, and the house needs the business, we'll take it at lower than our normal profit basis. But if we are delivering more than just so much paper and ink, a merchandising scheme, we think we are entitled to more than a normal mark-up. We think the salesman is entitled to more than a normal commission on it. Agencies get 15 percent for an idea, we think we are entitled to something for our ideas too. We don't mind telling our customers that we think if a fellow is selling more than just paper and ink, he is entitled to something extra. If you are just selling paper and ink you can go in with a lower price, but when a man is selling his knowledge and experience of merchandising and advertising, we think he is entitled to more compensation. There are also times, when either through the salesman's or our ingenuity, we can accomplish certain short cuts in production. To stimulate that kind of thinking, we think that the salesman and we are entitled to a little more than a straight competitive price.

Mr. Ash: The salesman in action: what is a fair, well rounded, and advantageous method of handling salesmen's expenses?

Mr. Mayer: With straight commission salesmen, the sales expense is entirely up to them. With sales-

men on salaries plus bonus—incidental expenses—lunch, dinner, are okayed by the sales manager on the word of the salesman, as long as it's reasonable. As for theatre, basketball games, etc. it's usually a management expense and not a sales expense. Basically our expenses in the sales department are taken pretty much out of the hands of the sales department except incidentals. No attempt is ever made to check very carefully to see whether we are being taken or aren't being taken. I don't believe you can ever check.

Mr. Winship: We pay no expense around the city, such as subway fares, etc. Any extraordinary expenses—other than the usual routine that is—lunches for customers, taxis, telephone, traveling expenses out of town, we pay all of that. We rely absolutely on the salesman's honesty. I think there are times when we have been gyped, but I think those times are rare. We try to leave it to the salesman to spend our money just as he would spend his own. That's one of the reasons why, one of the things I look for in a salesman is inherent honesty.

Mr. Fay: We have just changed our plan of paying expenses. We make an allowance, on a quota basis, for car expenses. It isn't a great deal, maybe \$5 to \$20 a week. Above that we take whatever the salesman gives us in good faith. We absorb that into the cost of doing business.

On out of town salesmen, we have some who use a car, and we pay them mileage expense. We pay their extraordinary expenses, such as lunches, and things of that sort, but we make them a definite mileage allowance. You have to be reasonably fair about expense accounts.

Mr. Mayer: Sometimes the tendency of some companies is to have expense accounts checked by an accountant, a treasurer, an auditor, or an office manager. I am very firm in my belief that a sales manager should be checking them and should do any fighting with top management about sales expenses. The surest and easiest way to alienate the affections of your sales department is to have some cold blooded fish who is interested only in dollars and cents fighting with a salesman about whether he spent \$14 for lunch or \$13.20 (I know too well that he only spent \$11.!!)

Mr. Ash: What do you think of giving your salesmen free access to your plant? How does it affect plant operation?

Mr. Fay: We have a scheduling department and we have contact men with whom the salesmen deal. Very frequently the salesman will go out with one of the contact men and with a customer, perhaps, to look at a sheet, but all the contact clears through a certain setup. I don't know how you'd manage your schedules if each salesman went out and

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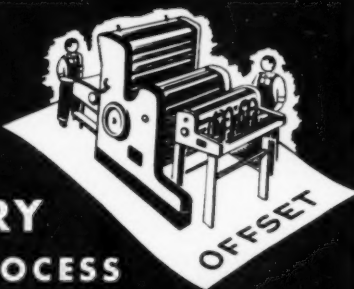
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made his own special deal. The routine setup works very well for the salesman, because when promises are made there is an earnest attempt to meet those promises. If a salesman becomes too involved in technicalities in the plant, he is doing an inside job and not an outside job.

Mr. Ash: I have heard it said of some organizations that they won't let the salesman go into the shop at all.

Mr. Winship: I think that is a mistake. I don't think anyone in the organization is any more familiar with the job than the salesman himself. If you have a thorough understanding with your foremen and the men in the plant that no instructions are to be followed, only those on the order, it will work out. It causes us some trouble occasionally, but salesmen do catch an important error every once in awhile. We never send a job to the finishing department until the salesman has seen the completed sheet. We assume that he knows more about what he has sold than any of us in the plant.

I can readily understand that if you had 20 or 30 salesmen and had them all parading through the plant every day, you'd have an awful mess. We have eight salesmen. We think that the more the salesman can see of his job running, the better is his understanding of the manufacturing problems. And there are times when he can call our attention to something that he doesn't think is right, and we can check on it before it is too late.

Mr. Mayer: We have a scheduling department, and the salesman contacts the scheduling liaison man who is entirely responsible for checking on jobs. We do not make any attempt to keep our salesmen out of the plant. We follow both systems in the sense that our sales department is carefully told that they cannot issue any instructions, and the foremen and supervisors are told that they are not to take any instructions. So the boys can walk through the plant, and if they see something they think is wrong they can report it.

They are usually wrong rather than the job being wrong.

But we use both systems and I think we are gradually getting to the point where we are trying to keep them out of the plant. We have issued no strict orders but we are working through the liaison man and scheduling department. I think that there will be instructions very shortly to keep out of the plant altogether.

Mr. Ash: What is the opinion of the panel on the subject of house accounts?

Mr. Winship: I think one of the biggest mistakes a lithographer makes is to have house accounts. It puts the house in competition with its own sales force. In our case, nobody can buy from us except through a salesman and we won't even sell to a broker through a salesman. We sell direct to the person who gets the goods, except in the case of authorized agencies. If the agency buys and we bill the customer, the customer gets the bill and we give no rebate to anybody else.

We feel that if a house account wants special delivery on a job, Bing! a salesman's job goes off the press, and the sales manager's job goes on. If the sales manager wants to cut the price, he cuts it, but God help the salesman if he does it. I don't see how you can run a sales force and have house accounts too. I think you are just putting yourselves in competition with your own salesmen, and there is enough competition from other lithographers.

Mr. Fay: Well, some things grow just like Topsy and what are you going to do? In our own experience there have been certain accounts on which inside executives have developed contacts. These accounts prefer to deal with these people, not because they happen to be sales managers or vice presidents of the company. I think under those conditions that it would be disastrous and unfair to pull those accounts away and give them to a salesman. I think, from the long range point of view, however, that somebody should be groomed within the sales organization to handle those accounts.★★

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Photography, Tone and Color Correction

***Principles of Photography.** Charles F. King. *Inland Printer* 122, No. 3, December, 1948, pp. 73-76 (4 pages). This is the first of a series of articles written principally for the beginner in photography for offset printing. It explains the parts of a darkroom camera and the principles on which they work. The importance of knowing lenses and their abilities and limitations is pointed out. Calculating distances, reproduction of the copy and differences in light intensity are discussed for the beginner.

***Color Correction Patents.** Article 6. Frank Preucil. *National Lithographer* 55, No. 11, November, 1948, pp. 36, 37 (2 pages). In this, the sixth article in a series on color separation, the author reviews the work of Hensel, Van Straaten, Ellsworth and MacKay. Hensel prepared extra negatives through the orange filter which were printed in albumin over the usual enamel image to control the degree of etching the halftone. Van Straaten used a color chart in his exposures to determine the proper densities for the masks. Ellsworth made a similar chart printed with the inks used on the press. MacKay used a similar chart but prepared his masks for each negative with a positive made from a negative the color of whose filter was adjacent towards the red end of the spectrum, leaving the negative from the red end uncorrected.

Line Photography for the Lithographic Process. Revised Edition. Karl Davis Robinson. Skilled Craft Text Published by Lithographic Technical Foundation, October, 1948, 123 pages, \$1.00. This text covers line photography as practiced in the lithographic plant, and is written for on-

the-job training courses in organized or in-plant schools. It is not organized as a reference book, but follows the lesson plans and job sheets of the LTF course in line photography. This is a revised edition and contains information on such recent developments as fine line development, use of photoelectric photometers to check evenness of illumination on the ground glass, and use of integrating light meters on the copyboard. The book contains numerous charts and illustrations to supplement the text material. This revised edition has been read in manuscript by many photographers and technicians in the lithographic industry and their constructive criticisms have contributed largely to the revision.

***Process Photography for the Lithography Process.** Karl Davis Robinson. *American Printer* 127, No. 5, November, 1948, pp. 41, 43, 45 (3 pages). Formulas and instructions are given for calculating and constructing diagrams to aid in adjusting light distribution on the copyboard.

***Color Correction Patents.** Article 7. Frank Preucil. *National Lithographer* 55, No. 12, December, 1948, pp. 30, 31, 84 (3 pages). In U. S. Patent 2,244,992, Salvador Guerro of Mexico City proposed detailed controls for the entire reproduction sequence by use of a special color chart photographed with the sketch. To determine the color error of each separation, negative densitometer measurements were made of the solid color areas of the chart and the white density. The blue filter negative was corrected by a positive mask from green filter negative and one positive from the red filter negative. The green

filter negative was combined with a positive mask from the red filter negative. The grey printer was combined with a blue filter positive. In U. S. 2,354,149 Benjamin Sites also included a color chart control. The patent illustrates a graphical method of visualizing and studying color. Color correction masks which avoid the over correction in certain two color mixtures are described. This method is related to the Type 3 mask in Article 7 of the series by the author on "Masking for Color Correction." In U. S. 2,183,525 J. A. C. Yule made his black negative by triple exposure of very high contrast positives from the three original separations and the contrast restored to normal in the resulting negative. The blue and green filter negatives may be masked when making the high contrast positives so that the black will be clean in the blues and the greens as well as in the yellows and reds.

***Vinyl Plastic Sheets for Lithography Production.** Henry P. Korn. *Modern Lithography* 16, No. 12, December, 1948, pp. 35, 106 (2 pages). The substitution of vinylite plastic sheets for glass plates in the litho shop is discussed. The available forms of vinylite sheets and methods of coating are described.

***Halftone Screens for Lithography.** Part IV. J. S. Mertle. *National Lithographer* 55, No. 12, December, 1948, pp. 28, 29, 84, 85 (4 pages). This is the fourth of a series of articles on halftone screens for lithography. Patents of Francis and Louis T. Kosuth in 1866, H. de F. Reaulx and A. Barret in 1868 and Wm. A. Leggo and George E. Desbarats in 1865 and 1871 are discussed. The latter patent was for a halftone process in which Leggo contemplated relief and lithographic halftones as well as those of intaglio character. The patent itself is not as important as were the results obtained by Leggo.

Color-Temperature Indicator. *Instruments* 21, No. 12, December, 1948, p. 1121. New "Spectra" direct-reading color-temperature meter eliminates a common cause of bad results in color photography by eliminating guesswork in determination of color of light (on standard color-temperature scale) from continuous-spectrum sources. It embodies a photocell and a direct-deflection indicator, thus obviating need of peering through colored-glass wedges. Range 2000 to 30,000° K (from candlelight to most intense blue sky). Instrument comes with tables telling what filter and filter factor to use. Photo Research Corporation, 15024 Davonshire Street, San Fernando, California.

Planographic Printing Processes

***Note on Cold Top Enamel.** E. E. Loening. *Share Your Knowledge Review* 30, No. 4, January, 1949, pp. 34-

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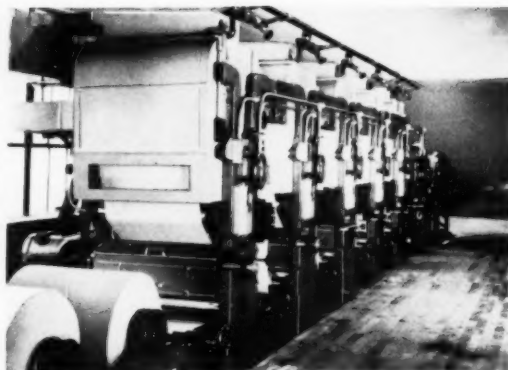
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36 (3 pages). The problem of the production of a really reliable cold top enamel of consistent properties is still far from its final solution. However, an account by P. C. Smethurst in the *Process Engravers Monthly* of work on cold top enamel during the early part of the war is reviewed as a possible basis for further research. Products used in these experiments were hard and soft lac resins. However, neither alcoholic or aqueous solutions of resins provided required results. The obvious step, therefore, in order to produce a suitable resin solution is to submit the resin to a controlled hydrolysis until a suitable degree of solubility in alcohol is obtained. The procedure of hydrolysis is explained.

***A Method of Removing Work From Plate Areas.** Norman A. Mack. *Modern Lithography* 16, No. 12, December, 1948, pp. 38-39 (2 pages). The air eraser can be used for removing register marks and other unwanted work areas of a deep-etch plate. Staging-out can be eliminated, and much time saved. The eraser can also be used for fading out a vignette, or lightening a heavy shadow. An area of the plate can be cleaned and reground with the eraser to hold set-in work on a deep-etch plate. Moisture must be eliminated from the air line supplying the eraser, and a tank type air compressor used to supply air to the eraser.

Dampening Devices for Printing Machines. C. E. Larson. *British Patent* No. 601,881. Different quantities of liquid may be supplied to different parts of the printing cylinder by dividing the roller surface of the dampening device into a number of distinct belts. The belts may be formed by a number of rollers arranged side by side in a row. Alternatively, a single roller may be divided into belts by annular grooves, or the belts may be formed by a number of rings fitted on a shaft, preferably so as to be axially movable thereon. Lateral distribution can be effected by means of intermediate rollers adapted to be reciprocated longitudinally whilst they rotate. *Printing Abstracts* 3, No. 10, October, 1948, p. 400.

Paper and Ink

***Effect of Inks on Rollers and Blankets in Printing.** L. C. Zettlemoyer. *American Ink Maker* 26, No. 9, September, 1948, pp. 47-50, 81, 83, 85 (7 pages). Mechanical failures prevalent in the use of rollers are listed and the relationship of ink to these troubles is discussed. Among the properties required by rollers and blankets are physical durability, ink receptivity, ink stability, proper hardness or softness, chemical durability. Brief descriptions are given of the functions and physical properties of glue-glycerine rollers and rubber rollers, blankets, and plates. Except for the property of softness (and possibly lint pick up) the synthetic rubber

rollers perform better than the glue-glycerine rollers. Solvency tests are given for a wide variety of ink vehicles and other reagents on a typical Neoprene-based offset blanket as a guide to present and future ink formulation.

***The Research Institute—Its Aims and Accomplishments.** W. C. Walker. *American Ink Maker* 26, No. 12, December, 1948, pp. 21-23, 55 (4 pages). The work of the National Printing Ink Research Institute toward raising the scientific status of the printing ink industry can be classified into four main headings: test methods, industry problems, raw materials; and fundamental studies. The importance of standard test methods for the printing ink industry and instruments valuable in these tests such as the Grindometer and drying time recorder are discussed. Industry problems now being studied by the Institute include the greasing of lithographic inks and the loss of drying on aging. Among the new types of raw materials being examined at present are the petroleum drying oils. Fundamental studies, which are conducted by the Institute to further their basic understanding of the physical systems involved in printing inks so that the problems of the industry can be attacked more intelligently, at this time include ink viscosity, and pigment vehicle relationships in inks.

***A Survey of Laboratory Instruments for the Printing Ink Industry.** *American Ink Maker* 26, No. 12, December, 1948, pp. 27-31 (5 pages). A survey was made recently by the New York Printing Ink Production Club of the instruments available for use in studying pigments and pigment dispersions. The instruments listed and discussed include: mullers, three roller mill, sieves, fineness of grind gages, microscopes, extractors, viscosity and flow instruments, specific gravity instruments, vapor pressure measuring instrument, flash point measuring instruments, colorimeters, spectrophotometers, the inkometer, fadometer, drying time recorders, balances, tensiometer, refractometer, pH motor, photo volt meter and proof presses.

Further Observations of Wetting and Dispersion. R. F. Bowles. *J. Oil. Col. Chem. Assoc.*, 1948, 31 (337), 256-60 (July). The parts played by wetting and dispersion in connection with the thixotropy of paints and inks are discussed. *Printing Abstracts* 3, No. 10, October, 1948, p. 421.

***Mottle.** A. C. Healy. *American Ink Maker* 26, No. 12, December, 1948, pp. 35, 27 (2 pages). Mottle is said to occur when an ink does not print uniformly on the solid areas. The most common form of mottle is variation in the depth of color which appears as light and dark shades. It

may also take the form of matt and glossy patches. Its main causes may be summarized as unsuitable printing presses, unsuitable inks, poor paper, and bad printing. Suggestions are given on how to avoid this trouble.

***Printing Inks: Some Recent Studies.** R. F. Bowles. *British and Colonial Printer* 143, No. 1046, November 19, 1948, pp. 362, 365 (2 pages). The importance of physical properties of inks is discussed. Fundamental physical properties of inks are color, consistency, and drying. Recent studies and developments in the field of printing inks are described.

***A Study of Penetration of Starch Adhesive in a Coating Mixture Into Base Paper.** James P. Casey and C. E. Libby. *Paper Trade Journal* 127, No. 25, December 16, 1948, pp. 93-99; No. 26, December 23, 1948, pp. 35-41 (15 pages). The factors which affect the penetration of the adhesive in a coating mixture into base paper, and the relationship between the depth of penetration of the adhesive into base paper and the properties of the final coated sheet are discussed. The results indicate that the depth of penetration of the starch adhesive into the base paper is decreased by: increased sheet density, increased sizing, decreased sheet moisture content, and to a lesser extent by the presence of alumina in the sheet. There appears to be a definite relationship between the depth of penetration of the adhesive in microns and the ink receptivity of the coating. However, there is no definite relationship between the depth of penetration and the wax number of the coating since this property seems to be more affected by the strength of the base paper than by the depth of penetration of the adhesive. Increasing the depth of penetration of the adhesive tends to decrease the smoothness of the uncalendered coating.

***What's New in Technical Cooperation.** Mark W. Frishkorn. *National Lithographer* 55, No. 11, November, 1948, pp. 32-33, 80, 96, 98 (5 pages). Work being conducted at Interchemical Corporation on coatings for metal decorating is of three types: technical service which involves demonstrating and maintaining in production the most effective use and application of the coatings; production development which includes not only the formulation of coatings required for specific purposes, and individual modifications of standard grades, but also the perfection of new finishes along broad lines; and applied research, recent developments of which are the Adhlerometer, wet film thickness gage, and viscosity cup conversion calculator. The use of these instruments is described and illustrated.

Lithography—General

***Increasing Color Intensity in Offset Printing.** In German. H. Hart-

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mann. *Der Polygraph*, November, 1948, p. 195 (1 page). An ink manufacturer deals with the question whether proofs should be made on the proofing press or the offset press. There is bound to be some difference in color intensity between them since an ink of greater consistency has to be used on the proofing press to obtain a clear print not affected by dampening water. Using the same ink on the offset press would result in picking. This could be avoided by adding Laketone to the ink used on the proofing press. Moreover, the machine plate should have a sharper dot. It is, therefore, concluded that it is better to make a proof on the press where the job is going to be run.

Printing Plate Whirler. Fred A. Hacker, assignor to American Type Founders, Inc. *United States Patent No. 2,455,761* (December 7, 1948). Apparatus for making photolithographic printing plates and the like, which comprises a cabinet having a compartment therein, a horizontal rotary plate whirler mounted on the bottom of said compartment, a motor for driving said whirler, an electrical heating element below the plane of said whirler and within the lateral confines thereof, air inlet openings in the bottom of said compartment adjacent said heating element, fan blades on the lower surface of said whirler for circulating the air, and air outlet openings in said cabinet above the plane of the whirler. *Official Gazette* 617, No. 1, December 7, 1948, p. 223.

Modern 24-Sheet Poster Production. William E. Doole. *Can. Printer Publisher* 57, No. 9; 38-9 (September, 1948). More than 85% of the large billboard posters are done by lithography, which offers relatively low cost reproduction, special technical facilities, and speedy press runs. Most of them are printed on 12 large sheets, the name 24-sheet poster now being a misnomer. Canadian billboards or panels are 102 x 240 inches; the copy must be in correct ratio, perhaps 15 x 35 inches. After the original reaches the lithographer, the copy is laid out in sections to correspond to the large sheets which will eventually make up the billboard. The copy is photographed, and color-separation negatives made. The negatives in turn are photographed to make half-tone screen positives, from which are made the contact negatives that are projected onto the screen plate. The 133-line screen is enlarged to 18 dots to the inch. The plate is clamped to the press cylinder and printed, with frequent checks by the artists. After printing, a test paste-up is made, after which the sheets are delivered to the finishing department, where they are jogged, trimmed, and cut. After being folded and collated, they are gathered into complete units and numbered in proper sequence for con-

venience in the final mounting. Illustrations show the steps in production. *Bulletin of the Institute of Paper Chemistry* 19, No. 3, November, 1948, p. 188.

Graining Apparatus. John H. Simpson. *United States Patent No. 2,458,108* (January 4, 1949). A graining apparatus or the like comprising a main supporting frame, a sub-frame hinged at one end to said main frame, means carried by said main frame for movably supporting the opposite end of sub-frame and for imparting thereto an up and down movement, a graining container, flexible means fixed on said sub-frame supporting said graining container on said sub-frame and means for reciprocally vibrating said graining container in a horizontal plane on said supporting means with respect to said sub-frame. *Official Gazette* 618, No. 1, January 4, 1949, p. 212.

Graphic Arts—General

***Printing on Kromekote.** *Share Your Knowledge Review* 30, No. 4, January, 1949, pp. 29-33 (5 pages). Kromekote is an entirely new type of paper. It is a cast coated-one-side paper developed for use on work requiring high finish and brilliant colors. These results can be obtained without the use of lacquer or varnish. It is highly absorbent to printing inks and has plenty of cushion. Kromekote is made in the following grades: label, litho, box wrap, cover, post card, gummed, blotting. No special press equipment is necessary to handle this paper; however, certain precautions should be taken for best results. These precautions are discussed along with makeready and special inks required, and the printing or embossing of Kromekote. (Reprinted from *American Pressman*, September, 1948).

***Non-Offset Spray Materials.** *American Pressman* 59, No. 1, December, 1948, pp. 32, 34 (2 pages). Members of the Graphic Arts Spray Manufacturers group are listed. The functions of this group and the standards set up by it for its members' non-offset spray materials are discussed.

Besig Appoints; Opens Branch

Victor K. Besig, president of Besig & Co., Inc., printers and lithographers, Buffalo, N. Y., recently announced the advancement of Burt H. Storm to sales manager and the appointment of William D. Lucas and Harry C. Voght to the sales force. He also announced the company has opened an office at 223 First St., Niagara Falls, with William Reed in charge.

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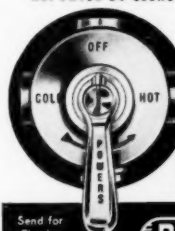
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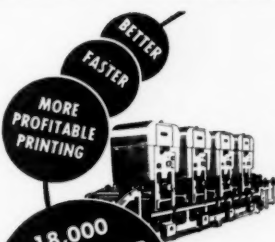


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FOR SALE: One 44x64 Model LF Harris Offset Press with pile delivery, 220 volt, 3 phase motor equipment, V Belt Drive, at the unusual price of \$9,300 cash. This machine is in exceptionally good mechanical condition. It is skidded ready for immediate shipment. Bearings, cylinders and bearers can be inspected. Investigate at once. Address Box 243 % Modern Lithography.

FOR SALE: New vacuum printing frame and plate whirler for 22x29" press \$495. Singer Engineering Co. Complete Plate Making Equipment, 248 Mulberry St., New York 12, N. Y. Walker 5-7625.

FOR SALE: 1 Harris S-4-L offset press with friction feeder, AC, 3 phase 200 volt 60 cycle motor, serial number 120. Press is now in operation and offered for sale as it stands. Address Box 244 % Modern Lithography.

FOR SALE: Hoe offset hand proving press, first class condition, size 26x36 3/4. Complete \$1,100. Oswego 50" cutter, good condition \$2,200. Will trade your surplus equipment. Rosco Mfg. Co., P.O. Box 1090, Rochester, N. Y.

FOR SALE: Rutherford Photo Lettering Machine Type PLM 9727 with lettering plates and projection layout device. Address Box 245 % Modern Lithography.

FOR SALE

These presses can be seen in operation.

CL Harris single-color, sheet size 19 x 25. S8L Harris single-color, sheet size 28 x 42. S7L Harris single-color, sheet size 36 x 48. FT Harris two-color, sheet size 36 x 48. LB Harris, single-color, sheet size 41 x 54. LT Harris two-color, sheet size 45 x 65. Potter single-color, sheet size 41 x 54. Miehle two-color, sheet size 41 x 54. Miehle two-color, sheet size 44 x 64. 5 1/2 Hoe flat-bed press, air cushioned. All presses are offered thoroughly rebuilt and equal to new, or, where is, as is.

ZARKIN MACHINE CO., Inc.

34-19 Tenth Street
LONG ISLAND CITY 6, N. Y.
AStoria 4-0808

Harris Expands Territories

Ren R. Perry, Harris-Seybold Co. western district manager, on February 1 announced district organization changes affecting J. G. Willis, Twin Cities branch manager in Minneapolis, and C. A. Loeigren, metropolitan representative in Chicago. Mr. Willis will supervise selling operations in St. Louis and Kansas City, as well as in the Twin Cities area, and Mr. Loeigren will supervise sales representatives' activities in Chicago and surrounding territory.

Strathmore Introduces "Courier"

"Courier," a new line of paper suitable for menus, folders, brochures, booklets, etc., has been announced by Strathmore Paper Co., West Springfield, Mass. The paper is available in straight or deckle edge, in white. The finish is especially suitable for offset lithography, the company said. Samples are available through paper merchants.

Wanted:

DIRECT ROTARY LITHOGRAPHING PRESSES.

PREFERRED SIZE 44 x 64

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GOERZ APOGOR F2.3

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214-216 NORTH CLINTON STREET, CHICAGO (6)

Sponsor Boston Litho Displays

Thousands of Boston window shoppers had an opportunity to see the basic steps in producing color lithography during the week of January 17-22, when the Boston Litho Club sponsored a window display at Jordan Marsh department store.

The public had a look at the original copy, then the plates, progressive proofs, press sheets, and the finished job. A four-color lithographic job was the subject of the display.

The Printing & Publishing Week of New England Committee of the Boston Litho Club, headed by Douglas F. Reilly, Buck Printing Company, also had as a background for the window display, some photo enlargements of big offset presses and equipment, to give the public an idea of the size of machines used.

The Boston Litho Club also had a display in the State Suite of the Copley Plaza Hotel, January 20, showing specimens of outstanding lithographed jobs produced in the Metropolitan Boston area during 1948.

The Spaulding-Moss Company's retail store at 42 Franklin Street also had a window display. Floyd R. Judd, advertising manager, and Eleanor Stockbridge, store manager, arranged the display.

Other committee members were Charles E. Mallet, Rand Avery-Gordon Taylor, Inc., president of the NAPL; and Joseph Doty, manager of the New England office of Harris-Seybold Company.

Craftsmen Seek 1500 Members

A drive for new members is currently being carried on by the International Association of Printing House Craftsmen, and is to continue until the annual convention in San Francisco in September. International president Gracie Oakes has designated J. Homer Winkler, third vice president of the International, as chairman of the membership committee. Under the recent revisions of the bylaws, a membership commission will be appointed following the next convention.

April, 1949, has been designated as

International Membership Month by Mr. Oakes and all local clubs are planning for induction ceremonies to feature the April meetings. It is anticipated that over 1500 new members will become affiliated with the various Craftsmen's Clubs prior to convention time. This additional membership will provide the increased revenue to expand International educational and service activities.

An international membership committee has been appointed by Mr. Oakes, as follows:

First District, Carl A. Nelson, Boston club; Second District, J. E. Hitchcock, Jr., Syracuse club; Third District, Gordon W. Wells, Montreal (Can.) club; Fourth District, Harry Susemihl, Philadelphia club; Fifth District, Elmer M. Blacklock, Dayton club; Sixth District, Earl S. Ellis, Milwaukee club; Seventh District, Mike Capadalis, Memphis club; Eighth District, Alden Dinsmore, Wichita club; Ninth District, Paul Krueger, Dallas club; Tenth District, R. W. Hardy, Seattle club; Eleventh District, Peter D. Neilson, San Francisco, club; Twelfth District, R. Lee Farmer, Los Angeles, Club; and Fourteenth District, Fred Allen, Winnepeg (Can.) club.

Syntron Announces Change

Syntron Company, Homer City, Pa., announced in January, the establishment of several new district sales offices and changes in sales personnel. W. C. Leasure of the company's general offices in Homer City has been promoted to district sales manager in charge of the new sales office in Houston, Texas. Nelson C. De Villing, formerly of the Pittsburgh sales office has been advanced to district sales manager of the new sales office in Dallas, Texas.

Dick McHale of the company's Chicago office has been advanced to district sales manager of the Los Angeles office. James B. Barth has been appointed to replace Mr. De Villing on the staff of the Pittsburgh sales force and G. R. Stocum is taking over Mr. McHale's duties in the Chicago sales office.

Orders 1½ Million Card Decks

Arrco Playing Card Co., affiliate of the Regensteiner Corp., Chicago, has completed a deal with a Turkish agency, Red Crescent of Turkey, for the sale of 1,500,000 decks of playing cards. Also announced by the Chicago firm was a similar deal with the government of Peru for that country's 1949 supply of playing cards.

Hold Paper Conventions

The annual conventions of the American Paper & Pulp Assn. and the Technical Assn. of the Pulp & Paper Industries, were planned for the week of February 20 in New York. The former will be at the Waldorf Astoria, and the technical group at the Commodore Hotel.

New Firm in Portland, Ore.

The Agency Lithograph Co., was established at 216 Grand Avenue, Portland, Ore., during January by Robert J. Rickett, James F. McCulley and Warren H. Deal. Equipment includes a Robertson camera, and a Baum folder.

BETTER
FASTER
MORE PROFITABLE PRINTING
5 COLORS PRINTED DRY 5 SECONDS
NO MAKEREADY
NO PRESS WASHUP

Send your production samples, let Champlain show you how to do the job — better, faster, more profitably.

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6¢ PER LINE UP TO 8x10 INCHES.
All larger forms 1¢ per inch per line over 8x10 inches. Send rough pencil sketch showing number of lines, number of double rules, bold rules and spacing. No type-setting. Paste your own type onto finished art work. Minimum order \$1.00.

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All Sizes—
HARRIS-WEBENDORFER-MULTILITH
Quality . . . Satisfaction Guaranteed
Complete Copy Preparation

Save Paper and Eliminate Guess Work
USE THE NEW AND IMPROVED
PAPER HYGROSCOPE

Simply insert the instrument in a skid of paper. It tells immediately whether paper requires conditioning, and how much. Exact moisture content can be read for careful balancing with pressroom. Helps eliminate a principle cause of misregister.

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LOS ANGELES 21, CAL.



Trade Events

National Association of Litho Clubs.
annual Convention, Mayflower Hotel,
Washington, D. C., April 29 & 30, 1949.

Lithographers Natl. Assn., Annual Con-
vention, Mission Inn, Riverside, Calif.,
May 10-13, 1949.

International Assn. of Printing House
Craftsmen, 30th annual convention,
Palace Hotel, San Francisco, Sept.
4-7, 1949.

American Photoengravers Assn., annual
convention, San Francisco, Sept. 12-
14, 1949.

Graphic Arts Exposition, Chicago Int'l.
Amphitheatre, Sept. 24-Oct. 7, 1950.

Natl. Assn. of Photo-Lithographers, an-
nual convention and exhibits, Hotel
Statler, New York, October 18-22,
1949. (Formerly Hotel Pennsylvania,
name changed).

Printing Industry of America, annual
convention, Los Angeles, Nov. 14-17.

Litho Schools

CHICAGO—Chicago Lithographic Institute, Gleason
House, 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK—New York Trade School, Lithographic
Department, 312 East 67 St., New York, N. Y.

ST. LOUIS—David Ranken Jr. School of Mechanical
Trades, 4431 Finney St., St. Louis 8, Mo.

MINNEAPOLIS—Dunwoody Industrial Institute, 818
Wayzata Blvd., Minneapolis 3, Minn.

ROCHESTER—Rochester Institute of Technology,
Dept. of Publishing & Printing, 65 Plymouth Ave.,
South, Rochester 8, N. Y.

PITTSBURGH—Carnegie Institute of Technology,
Dept. of Printing Administration, Pittsburgh.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39 St.
New York 16, N. Y.

National Association of Photo-Lithographers
Walter E. Soderstrom, Exec. Sec'y.
317 West 45 St.
New York 19, N. Y.

Lithographers National Association
W. Floyd Maxwell, Exec. Dir.
420 Lexington Ave.
New York 17, N. Y.

National Association of Litho Clubs
Wm. J. Sterens, Exec. Sec'y.
317 West 45 St.
New York 19, N. Y.

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And if that market happens to be in the field of Lithography, we feel certain that Old Man Experience would suggest regular advertising in

MODERN LITHOGRAPHY

254 WEST 31st STREET

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Member, Audit Bureau of Circulations

Tale Ends

SIDELIGHTS on Riverside, Calif., location of the May 10-14 convention of the Lithographers National Assn. were released by the association in February. Is in the heart of the "Orange Empire" (Florida subscribers please skip this part), at the foot of Mount Rubidoux, and is considered one of California's garden spots. The month of May is probably the finest time to visit the area; temperatures for May, 1947, ranged from a low of 42 to a high of 91, average humidity was 50 percent and rainfall .04 inches. Riverside is 53 miles from Los Angeles, 56 from Palm Springs, 35 miles from Lake Arrowhead and 51 from Newport Beach.

★
The Mission Inn, convention headquarters, was founded in 1876 by Frank A. Miller, and has been under the management of the same family for over 70 years. It was built gradually from a small adobe house, erected in 1875 into a hotel in the Spanish style of southern California. It is noted for its unusual collection of bells, crosses, glass, etc. and for its art gallery as well as for the gardens and patios which surround it. It has its own nine-hole golf course and outdoor swimming pool, and guests are provided with guest cards at the Victoria Country Club.

★
Rates: European Plan — double room, twin beds, \$8 to \$16 a day; single room from \$6 to \$16 a day; two-room suites from \$20 a day. Meals — breakfast 65c to \$1.30; luncheon \$1.25 to \$1.80; dinner \$1.75 to \$3.30. Reservations should be made with the hotel.

★
Railroads to Riverside include Union Pacific, Santa Fe, and Southern Pacific. The latter has an 8 mile electric bus connection from Colton. Santa Fe has a connection from San Bernardino (12 miles) via limousine. Through cars are available from New York on the New York Central and the Pennsylvania.

EBCO

Registers with Lithographers Everywhere

Here are illustrations of less than one quarter of E.B.CO Presses operating throughout the world . . .



...with more
to come!

WRITE FOR FREE BOOK

For a complete description and an actual lithographic plant demonstration of the E.B.CO Offset Press clip corner of this ad to your letterhead

EBCO

PRINTING MACHINERY DIVISION—ELECTRIC BOAT COMPANY

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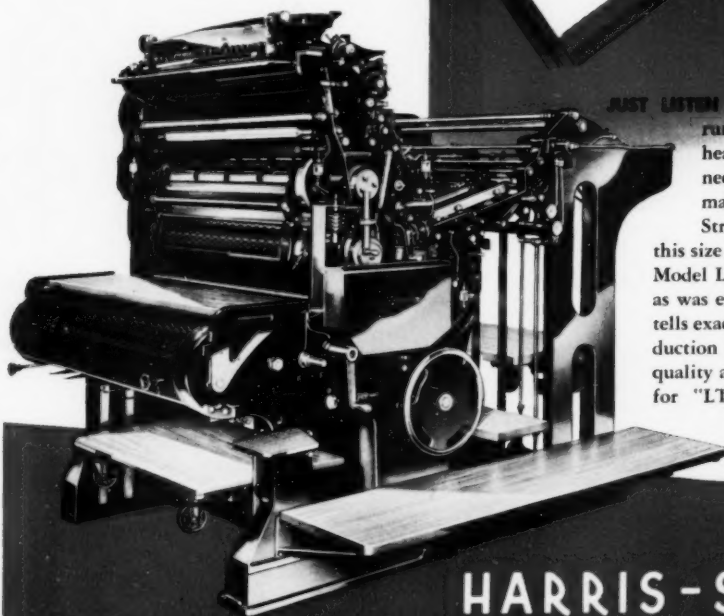
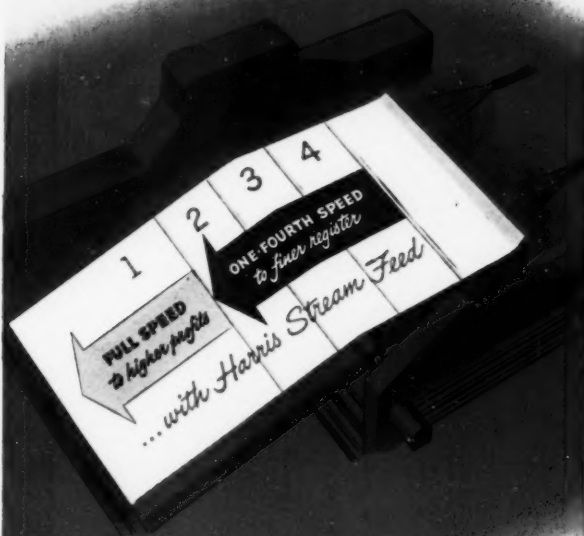
There's more time to **CONTROL** register

with Harris Stream Feed

Watch the sheets being fed on a Harris and you can see how they take their time to get register right.

Stream-fed sheets go down the table at $\frac{1}{4}$ press speed—don't require slowdown gadgets—don't bounce, because they float easily up to the front stops. Sheets are under perfect control as they are pushed into exact register. *Then*, sheets are on their way, splitting hairs at highest possible speeds.

Stream feeding has 10 years of proved superiority. Ask any pressman who has operated one. You'll understand why you can't afford anything but trouble-free Harris Stream Feed on your next offset press. It pays off in finer register . . . more salable sheets per day.



JUST LISTEN TO THE HARRIS 22 x 34"

running . . . you can actually hear the results of sound engineering design and fine precision manufacture. From the Harris Stream Feeder (it's exclusive on this size press) . . . to the delivery, the Model LTN is as quiet an offset press as was ever built. A new, color folder tells exactly how this fine piece of production equipment works for superb quality and lower operating costs. Ask for "LTN". Address Harris-Seybold Company, Advertising Dept., Cleveland 5, Ohio.

HARRIS-SEYBOLD

Harris-Seybold equipment is protected by a nationwide service and installation organization with a 40 year background of offset press building.

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